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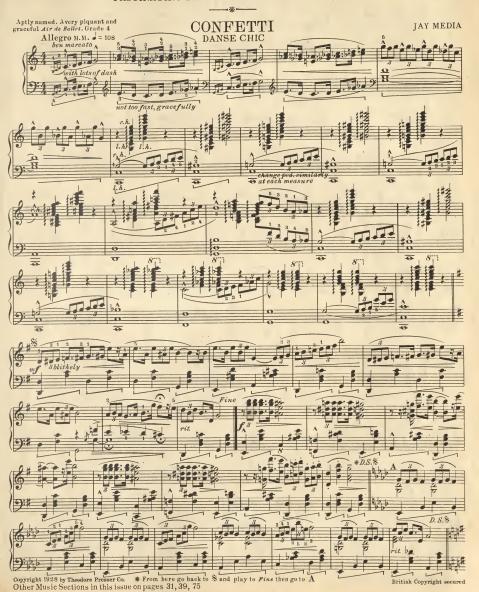
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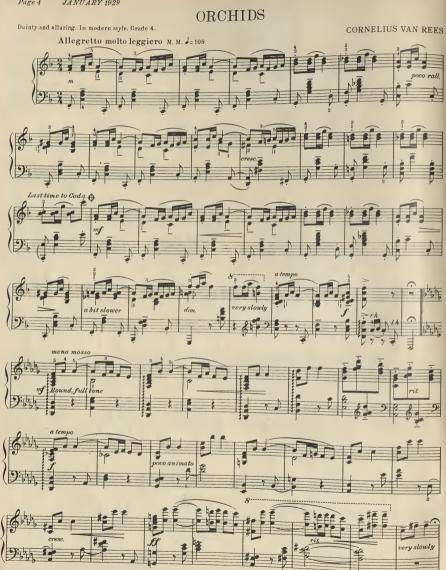
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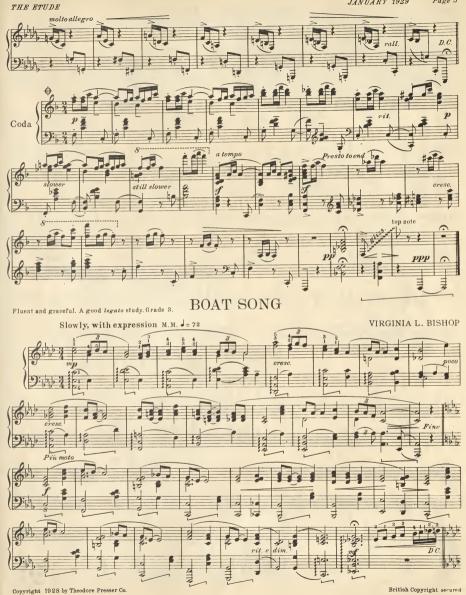




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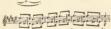




"Doppin movingents" (Newtorns in F2, are played together (as one note) by the fifth O. Piense tell me the proper scor to proceed the Doppin movingent by the process of the Doppin movingent by the fifth of the Process of the Doppin movingent by the fifth of the Process of the Doppin movingent by the fifth of the Process of the Doppin movingent by the fifth of the Process of the Doppin movingent by the fifth of the Process of the Doppin movingent by the Process of the

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beat-speed will be continued, but with only two quarter-note () beats to the measure,







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- 1. When was Verdi's "Aida" first performed?
- 2. Name the tones of the Harmonic Scale of E-minor de-3. What American musician has been called "The Father of
- American Composers," and why? 4. What is the meaning of Sforzando (Sfortsahn-do), usually
- abbreviated as sf? 5. Who wrote a famous Wedding March for Shakespeare's "A Midsummer Night's Dream?"
- 6. What is a Liederkranz?
- 7. Make whole, half, quarter, eighth and sixteenth rests.
- 8. What is the meaning of Fine (Feé-nay)?
- 9. Name another note with the same pitch as E-sharp.
- 10. Who has been sometimes called "The most American of

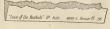
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Happenings and Activities Pertaining to Things Musical Everywhere

THE NOVAL BELGIAN ANN is amounted PESTY N. CARLON and SHORT STATE AND ANN IS amounted PESTY N. CARLON American conductor, March. The tournee is under the immediate Ahert Stossel, Isading the musical forces, this ground and the statement of Purcell's "Dide, and Amenda", Plorent statement of Purcell's "Dide and Amenda and Purcell's "Dide and Ame

THE ROTH STRING QUARTET, first heard in this country, at the Pittsfield Feslival, sponsored by Mrs. Elizabeth Sprague Coolidge, will return for a second American season, in October of 1929.

"MANABOZO," an American opera on an Indian theme, with the libretto by Francis Neilsen and the musical score by William Lester of Chicago, is reported to have been accepted for production by several European operatic organizations. It is the first of a trilogy of similar works contemplated by its creators. THE ENGLISH SINGERS renewed acquaint-ance with their American friends, when they appeared for their first concert of this their fourth season, at the Town Hall, of New York, on the evening of October 21st, with the same personnel as on their previous visits.

"AMERICA," the symphonic hapstody by Ernett Bloch, which last June was awarded the Three Thousand Dollar Prise offered by Muscal Trave Thousand Dollar Prise offered by Muscal tancously, on December 20th, by the New York Philarmonic-Symphony Chestra under Leopoid Stokowski, the Chicago Symphony Orchestra under Frederick Stoke, the Boston Symphony Orchestra under Serge Koussevikly under Alfred Hertt. These five conductors constituted the board of judges which awarded the prize.

"THE LEGEND OF THE PIPER," an opera in one act, by Eleanor Evereti Free, had its remainer professional performance when it was received by the professional performance when it was chicago, on Octoher 20, which was followed by three other presentations on the 22nd and 24th Let encouragement to our American composers for the musical stage continue: THE BRITISH WOMEN'S SYMPHONY ORCHESTRA, with Dr. Malcolm Sargent as conductor, save in London, on the twenty-seventh of November, the first of the three concerts announced for the series by this organization. THEOPHIL WENDT made his debut as conductor of the People's Symphony Orchestra of Boston, at a concert on November 4th. Mr. Wendt was born in London and was educated city. For many years he was a laded in the musical life of South Africa, especially as conductor of the symphony orchestra of Cape Town; and we are glad to welcome him to "The States."

DR. ALBERT SCHWEITZER, of Frankforton Main, the eminent organist and biographer of John Sebastian Bach, bas been awarded the "Goethe Prize" given each year by the munici-pality, on the "Faust" anniversary.

DUDLEY PEELE, of Hazleton, Pennsylvania, has been awarded the Prize of One Hundred Dollars in a contest for a setting of Sir Walter Scott's poem. "Harp of the North, Farewell!" The prize was offered by the Swift and Company Male Chorus of Chicago.

THE INTERNATIONAL SOCIETY OF CONTEMBRICATION OF CON

THE ROYAL BELGIAN BAND is announced for a tour of the United States, beginning in March. The tournee is under the immediate sating the interest of "The Chrysanthemum patronage of King Alhert of Belgium and the Belgium Ambasador at Washington. This band culture of the world. -7------

GABRIELE d'ANNUNZIO has written two compositions for the violin and violincello which are to be included in programs at the Vittoriale of Verona.

THE OPERA OF PARIS, by a recent court decision, will receive from the public treasury a subsidy of 2,400,000 francs, while the Opera Comique will benefit to the amount of 1,000,000

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Men. Mark Elbar, a leading supported the stage to an an attend themselves in a circle on the stage to an an attend themselves in a circle on the stage to an attend themselves in a circle on the stage to an attend themselves in a circle on the stage to the stage to the stage of the stage of the Legton of Honor. Mult Taglislaren base the distinction of being the youngest woman to first grofessional performance in America when the stage of the

TOSCANINI will in the spring conduct, for the first time, a performance of "Parsifal" a La Scala. It is reported that this may be he last season in connection with the theater and that henceforth he will devote himself to the leading of symphonic concerts. -3 ------

THE MUSICAL ENTERPRISE, our worthy contemporary devoted to the interests of the band and orchestra, has celebrated on October fifteenth its "fortieth birthday." Our most hearty felicitations!

OPERA IN ENGLISH has had another "inning." On the Steel Pier of Atlantic City, a series of the standard operas was given on Sunday evenings throughout the summer, for which the audiences were both large and FRANK VAN DER STUCKEN, American

FRANK VAN DER STUCKEN, American conductor, who has done great service to American musical art, especially by his long leadership of the service of the servi THE "ARIADNE AUF NAXÓS" of Richard Strauss had its American premiere when given the evening of November first. The splendid production was due to the enterprise of Mrs. Smallens, conductor, of the organization. The tunefulness and marvelous orchestration of the score won much favorable comment. SIX AND A HALF MILLION DOLLARS is now being spent annually for municipal music, by three hundred and fifty of our leading American cities.

THE PRIZE-WINNING "SCHUBERT" SYM-PHONY, by Kurt Atterberg, was first heard in England when it was performed on November 8th, by both the Hallé Orchestra of Manchester, under Sir Hamilton Harty, and by the Queen's Hall Orchestra under Sir Thomas Beecham. the world.

A GISTAV MAILER MOVUEST is above the deficient on the world.

A GISTAV MAILER MOVUEST is above the world.

A GISTAV WAILER MOVUEST is above the

GIACOMO MEYERBEER, as has lately come to public knowledge, hequesthed to his family "Judith." The second daughter of the composer, Baroness Andrain, who is now nearing a bundred years of life, it is passession of this historic part of the composer, but the composer, but the composer of the composer, but the composer is not because of the historic part of the composer, and the composer is not because of the composer is not because

HISTORIC "LA SCALA" of Milan celebrated.

HISTORIC "LA SCALA" of Milan celebrated, on August 3, 1928, the one bundred and fiftieth anmiversary of its dedication to the cause of the premières of many of the standard works of the operatic repertoire of the world as well as the names of such unforgettable singers as Grisi, Pasta, Malibran, Alboni, Lablache, Rubini and Tamburini.

AN ALL-SCHUBERT PROGRAM marked AN ALL-SCHUBERT PROGRAM marked the opening of the regular season of the Cincinnati Symphony Orchestra, at Emery Auditorium, on October inteteeths. The first part of the Company of the Co

MAURICE RAVEL received, on October 23rd, the degree of Doctor of Music at Oxford University. A concert of his works, at the Sheldonian Theater, followed the ceremony.

-3 THE METROPOLITAN OPERA COMPANY of New York opened its season on October 29th with a brilliant performance of Montemezzi's "L'Amore dei Tre Re," with Rosa Ponscile and Giovanni Martinelli in the leading rôles.



Uncfulness and married on the organization. The store wen much favorable comment.

"DEF HARLEM" is the rame of a new opera on a New York. It is said to fail with the development of New numer.

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Conducted by A. S. GARBETT

The Singing Negro Soldier

black man to tunes and harmonies they tive performances made up as they went along-tunes and "Whatever may be said for the negro

Niles continues in the preface to "Singing war."

John J. Niles, an air pilot with the Soldiers," "I gave up recording the songs A. E. F. in France, as well as a musician, of white boys and began to put myself has done a real service in collecting out of the way to find a chance to come original negro songs which he heard "over in contact with the negro soldier, who original negro songs which he heard of the explains that he began as far as possible, put a little music into by trying to collect songs of the white everything he did, be it marching, digging, soldiers, but found them addicted to cooking, travelling, unloading ships, or any Broadway melodies. He tells of better of the thousand and one jobs soldiers alsuccess with the colored troops, some of ways have to do. The negro soldier not whom, he says, "were natural born sing- only had the mellow, resonant vocal qualiers, usually from rural districts, who, ties so necessary in singing, but he had an prompted by hunger, wounds, homesickness abandon and an emotional nature which and the reactions to so many generations with his ability to dramatize trivial situa of suppression, sang the legend of the tions, many times produced the most effec-

harmonies oft-times too subtle for my as a fighting soldier, no one may gainsay clumsy fingers and my improvised score- him as a singing soldier, nor discount the fact that his music had some part in the "In the early summer of 1918," Lieut. success gained by our arms in the past

Age, and Loss in Hearing

Notes high in pitch are gradually lost earlier years he could usually hear as high his "Psychology of Musical Talent."

to us as we grow older, according to care- a tone as any of the students in the room ful experiments made by Dr. Carl E. Sea- when demonstrating with the Galton shore, the results of which are given in whistle before a class; but now he has is "Psychology of Musical Talent."

"It is certain that this upper limit varies nothing while perhaps four-liftly of the "It is certain that this upper limit varies nothing while perhaps four-fifths of the same ange," says this author. "Roughly, it may be said that, if the upper limit is fact that he has the advantage of sounding soon of sixteen, it is quite probable that it will be reduced to 15000 d. v. (double withations) for a person of sixteen, it is quite probable that it will be reduced to 15000 d. v. by the age of sixty. This experience to be quite independent of training and of the laboratory with her young daughter, the use of the art. It is undoubtedly in The daughter was responding to higher and accord with the biological law that the libert tones, and the mother, not hearing accord with the biological law that the higher tones, and the mother, not hearing most delicate structures are the first to anything, was astonished, and could hardly suffer decline with increasing callousness be made to believe that her comparatively "The author has had a very interesting many high notes which she, the great experience with this in teaching. In his singer herself, could not hear."

Brahms as Pianist

As a pianist, Brahms was "capable of forte. Nor was it his intention ever to But he preferred to relegate that technic the pianoforte in public, to the performto the post of servant to his art. It is ance of his own new works, to the post or servant to ms art. It is ance of his own new works, doubtful whether he ever played a piece "His playing varied considerably with note-perfect; but his interpretation was his mood. At his best he was highly arratistic and in keeping with what may tistic and possessed a most delicate touch the contract of the post of the post

the most amazing feats of endurance and beome a professional pianist, . . . He was digital power," says Jeffrey Pulver in his a pianist only so long as the needs of his interesting biography of this composer. purse required it. In later years, when his "His own compositions for the piano circumstances were easier, he confined (which he played himself) prove this, himself almost exclusively, when he played

reasonably be taken as having been the but when forced to play against his will. composer's intentions. Indeed, his aim or in uncongenial company, he would always appears to have been to present thump in very crude fashion, with the composition, not to play the piano- pedal held down almost peevishly."

The End of a Dream

SCRIABIN was the inventor of a "key-board of light" by which sound and color. It was to this that in those four years are blended. In this invention of the color of the was to this that in those four years. board to sage sy water sound and color It was to this that in those four years are blended, in this invention, observes, he was to this was allowed to the control of the color of the colo

(Continued on page 63)

THE ETUDE



MUSICAL EDUCATION IN THE HOME

Conducted by MARGARET WHEELER ROSS

No questions will be answered in The Erupa unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Determination at Gwenty-One

THE FOLLOWING splendid letter Your choice of the piano is wise, notis published for the encouragement withstanding this instrument presents great ETUDE who may have a secret craving to quires a long period of study for demonplay the piano for their own gratification: strable results. It is by far the best Dear Madam:

not have the opportunity for a musical wrists, arms, feet and eyes-physical reeducation of any sort either privately or quirements which are greater than those in the public schools. I have always been present with an instrument using only a fond of music and have long regretted few of the body members. The adult that I lacked advantages at the proper mind can get an early understanding of the time. I cannot even say for myself that principles of harmony in working upon I have musical talent other than an earnest desire to play an instrument—and that considerable degree of interest while the instrument the piano.

And now my question is: Do you con- quired. sider it feasible for me to attempt to fulfill my ambitions? I know that one muscles of the fingers are not as flexible

for my own pleasure. year at present, although, during the sumrespects to begin at this late age, but I am of sufficient maturity to know my desire in the matter and to hold to my object.

n the matter and to hold to my object.

I recently read an article in The ETUDE Y OU STATE you have an earnest or March. 1928, entitled "Taking up Y desire to play the piano, and you for March, 1928, entitled "Taking up Music in Later Life, an Interview with seem to understand completely your limita-John Erskine," according to which Mr. Erskine advocated the very course I would Therefore I would say you are adequately

> Sincerely yours, C. M. B.

Special Treatment

of music-study upon which much is now five hours. If you can increase it in the giving special attention. The problem of something like four-hundred hours a year, the adult-beginner is a thing of the past. Try to look forward to the end of two and does not disturb the modern, up-to- years and evaluate what eight hundred date instructor. Special study courses are hours put into the work with concentrabeing published which are adapted to the tion and determination will do. Then mental development and the physical hand-visualize yourself at the end of this icaps of the adult beginner, and the period of time, constantly dismissing all noble army of beginning music students discouragements that come with dwelling who have reached maturity is increasing upon the plodding process of the present.

You say you know your desire, can with surprising numbers in every community and is marching on to certain victelligence and keen desire, if you select purpose. Such being the case, you can-a teacher who is qualified to instruct the not fail. I would advise you to begin at adult beginner, I see no reason why you once, and I am certain you will satisfy should not go to work upon the keyboard your ambition. In making the effort you and get a great deal of pleasure and will be developing your character and your

of other adult readers of THE difficulties in its technical mastery and reinstrument from which to get a good I am coming to you in regard to a musical foundation. Reading several notes an coming to you in regard to a matter to which I have given considerable at a time makes more demand upon the thought. I am a young man twenty-one intellect than using only a single score, years of age. During my childhood I did Besides you must coordinate fingers, hands, You must understand at your age the

who would become a highly accomplished as they are in early childhood, nor is the musician must begin early, but my aims mind so plastic to receive suggestions. Since are not so far-reaching. Although I good plano-playing—that is, facility in keyworld like to play well it would be only Because of other work, I do not think not expect rapid results, nor a ready 1 could devote more than an hour a day technic, with so late a beginning. And to practice for the greater part of the florid, rapid type of music as well as mer months, I could increase the length of do those who have been familiar with time and also take two lessons a week. I the keyboard since early childhood. Howwould be willing to make considerable ever the intellect being more developed and sacrifice to accomplish my purpose, Per- the understanding riper than in childhood haps it would be more difficult in some gives a decided advantage in mastering the purely scientific phase of the subject

Look to the Future!

tions consequent on a late beginning. equipped for the fray. But let me impress this upon you-strive from the very be-ginning to look to the future. Refuse to see the discouragements of the Now. If as you say, you can give an hour a day VOUR LETTER is pertinent and in- to regular practice for the greater part of teresting because it touches a phase the year, that is three-hundred and sixty-Therefore, with your evident in- considerable sacrifice to accomplish your (Continued on page 63)

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The Supremacy of Personality

HE late and inimitable Charles Frohman, one of the most astute purveyors of public entertainment the world has ever known, had a way of saying that the actor's success is due first of all "Vitality." This is another way of telling us that the vital life element, physical, mental and spiritual, is the thing which after all is the magnet which draws the patrons to the box office and then sends them home after the performance with that unforgettable something which brings ultimate success to the performing artist. High artistic efficiency is, of course, taken for granted.

All of our findings in the arena of music confirm the wisdom of Charles Frohman. Vitality and personality are paramount. This does not mean that physical beauty is the

great essential. We have known artists who were not at all pleasant to look upon but who, nevertheless, had that kind of platform charm that is indescribable and all-compelling. We have known other performers who possessed ability of superlative order and a fine appear ance but who failed dismally. The combination of great proficiency and personality is, however, in most cases irresistible. Paderewski, Kreisler, Galli. Curci, Schumann-Heink, Harry Lauder. Irene Franklin, Douglas Fairbanks, Charlie Chaplin and many others all exemplify it as did, for instance, Bloomfield-Zeisler, David Bispham, Albert Chevalier and Eleanora Duse.

More than this, there is no substitute for personality. Nothing can take its place in the scheme of success before the footlights. This principle is the provocation for

this editorial. There is now pending a huge period of re-adjustment, in certain phases of public appearance, which is giving much concern to many professional musicians. We refer to all of the marvelous present-day devices for mechanically representing through the sound reproducing instruments, the radio and the cinema (the Vitaphone or Movietone), artists who are not visible to the auditor. All of these things are giving untold delight to millions of people, and the future of these inventions knows no bounds. They must be ranked with the great bless-

ings of the age. "But," you ask, "will they displace the actual artist in the flesh?" Generally speaking we answer that, after the period of re-adjustment, they will multiply the opportunities for the artist one thousand fold. The material future of music and musicians was never more promising than now.

The art of the cinema and the art of the stage are two separate and quite distinct growths, according to the experts who know the most about them. Seeing a photograph of Mr. Paderewski does not lessen your desire to see and hear him. In fact, every time his likeness appears he is advertised. When a famous movie actor comes to town the "fans" are frantic to grasp just a fleeting glimpse of their favorite whom they have never seen except upon the silver screen. The Vitaphone did not lower the stage salary of Al Jolson. It raised it.

Graham McNamee, the famous radio announcer, could

go upon a lecture tour and talk to packed houses. Many a singer, violinist and pianist owes his larger reputation to the successful sale of his records or to a reputation made over the microphone.

It is supposed by some that the moving pictures have supplanted the theater and that the public prefers to have its drama photographed. This is not at all the case. The reasons for the success of the movie are first of all economic. With the huge rise in costs, the movement of road companies became prohibitive. Railroad rates, union wages for stage hands, printing costs and such expenses rocketed to the skies over night. If we had not had the movies at all we should probably be without any form of the drama in many small communities:



auditorium is, in many respects, finer than will be found in most of the world's famous opera houses. the drama. They also create distinctly new theatrical possibilities that would have baffled the old dramatists. There are far more "legitimate" theaters in New York City now than there were ten years ago, notwithstanding the huge upward jump in the cost of admission. All this has come about despite the creation of countless "Cathedrals" and "Chapels" of movie art.

The Movietone, the Vitaphone and kindred instruments will unquestionably deprive certain musicians in small communities of their positions. Mediocre instrumentalists will literally be retired, and, of course, some fine musicians with them. They may for the time being have to seek other employment in the musical field which is being broadened prodigiously

JANUARY, 1929 The ETUDE MUSIC MAGAZINE Vol. XLVII, No. 1

This single playhouse in New York maintains an orchestra of one hundred and twenty-five men. Its

FIFTH IN THE SERIES OF MUSICAL TRAVELOGUES—PILGRIMAGES TO EUROPEAN MUSICAL SHRINES

By James Francis Cooke

PART I

by epoch-making inventions. But, though they may suffer now, it is inevitable that the demand to hear better music will be enormously increased, and the public, always curious and human, will in time compel the managers to supply them, in numait, will in time compet the managers to supply them, other ways, perhaps, with living players who will represent a very high order of accomplishment. Movie managers cannot fail to find out that the fascination involved in hearing and seeing a living organist of high skill play his instrument cannot be supplanted even by the most marvelous reproduction. If it were not for the box office value of the personality of the organist, he would have been supplanted long ago by player-roll

Mr. William Fox, for instance, has just announced the erection of a theater building in Philadelphia which is to cost \$16,000,000, a figure that ten years ago would have been regarded as the ravings of an insane man. He also announces that he will have an orchestra of one hundred and twenty-five men. We know that it will be composed of as fine a group as has brought fame to the Roxy orchestra in New York. Twenty years ago the Boston Symphony proudly boasted of an orchestra of eighty-six members.

The ultimate outcome of the situation is that there will be in the future more and finer positions for really expert per-formers. In the meantime the symphonic accompaniments of the Vitaphone and the Movietone are creating an appreciation for the best in small communities, which will develop musical demand enormously.

musical demand enormously.

Ultimately all of these modern forces will increase the musician's opportunity unbelievably. Meanwhile certain musicians of a superior order who have been engaged in making records for the sound reproducing instruments (phonographs and cinema) are said to be reaping a harvest of gold. It has even been reported to us that many are making as high as one hundred dollars a day.

Last summer in Kingsport, Tennessee, we passed by the Public Square one Saturday evening when the high school band was giving its weekly concert. The square was packed with people and the streets were clogged with automobiles. At the end of each number the applause (to say nothing of the deafening honks of the auto horns) was genuine and voluminous.

The autoists had motored to Kingsport from towns for miles around in order to hear that concert. Most of these people unquestionably had radio sets at home and could hear performances of distant bands much finer in technic than the local group of young people, though these played really very well,

indeed. The point is, however, that hearing a band over the radio and being present when the band plays are two distinctly different things. We have not the slightest doubt that, if the radio had not performed its unique service during the past few years in developing the appetite for music in that community, the crowd at the band concert would have been far smaller.

All this is not merely manufactured optimism. These statements are based upon the careful observation of the working out of all similar advances in the past. The radio, the sound reproducing instrument, the player-piano and the musical cinema are really collaborators of the musician, which promise to do in a decade what could have otherwise been accomplished only in a century.

The attraction of personality is one of the most powerful

A writer in The Nation, with a radical slant toward the movies, delivers the following pronouncement: "Insofar as the talking picture is concerned there cannot be the slightest hesitation in saying that it is bound to oust and supplant in the field of popular entertainment, both the silent picture and the theater

Insofar as the living actor is concerned this opinion seems very immature. When your editor was president of the Drama League of Philadelphia for two years he met innumerable authorities on the theater. Even then the talking pictures were a bugbear to some actors. One knighted Englishman, however, said with characteristic insight, "The processes for printing in colors have unceasingly improved and increased for fifty years, yet the market for fine paintings of permanent worth has grown greater than ever."

We cannot believe that, in the drama or in the art of inter-pretative music, the public will ever exchange the desire to see the living artist for any marvelously contrived facsimile. What will happen is that thousands who might never have seen the original may hear and witness the astonishing photo-acoustical

reproduction. Life will be splendidly expanded thereby.

However, there is something magical about being in the presence of the real actor and the real musician-something that can never come from the screen. As one brilliant youth recently put it, "It is just the difference between kissing a girl and kissing her photograph." Multitudes will never cease to journey thousands of miles to see the "Descent from the Cross," "The Night Watch," "Sacred and Profane Love" and the "Sistine Madonna," despite the greatest achievements of the art of reproducing great paintings by the camera and the

THOROUGHNESS IN PIANO MAKING

NE of our friends tells the story of a lady who bought an old Model T Ford. She learned from the dealer how to start the car, but, alas, not how to stop it. On her first urban excursion she ran down a street, bumped into the tail end of a milk wagon, turned it over, and spilled the driver and his lacteal cargo into the gutter. The Irish traffic policeman hailed her with sharp blasts of his whistle, and sharper blasts of profanity. She sped on waving her hand wildly and circled the block until she arrived again at the wreck of the milk wagon when she hit it a blow which stopped her own car but did not injure her. The officer came up inhaling vehemently and shouted: "Great guns, lady, there's one thing I got to say about you. You sure are thorough!"

Thoroughness of another kind has been sought earnestly by makers of fine pianos, since the beginning of the industry. Music lovers have a great deal for which to thank the manufacturer, in this connection. In the first place, there must be great thoroughness in the selection of materials. Some manu-

facturers literally ransack the world for the highest quality of woods for the interior and outer parts of the piano. Any ordinary wood will not do in an instrument which is supposed to stand up for years under varying climatic and atmospheric conditions. The metals, the felts, the ivory, the varnishes—all demand the closest critical and scientific examination. The workmanship must be of a high order, representing native ability and long experience.

There are few industries in which the leading manufacturers have higher ideals than in the piano business. They know that if a piano is to survive it must serve an art. More piano houses have gone down because they have failed to recognize this principle than for other causes. An ideal, an artistic instrument from the musical standpoint and thoroughness in every detail of materials and workmanship are the things which the buyer must procure if he is to have a really satisfactory piano.

"Thoroughness" is the slogan of all fine piano makers. Buy the best piano your means will permit.

The Editor of THE ETUDE has read thousands and thousands of letters from ETUDE friends and from this unusual experience has divined those themes which seem to be of most interest to our readers. We are always glad to hear of subjects which our friends would like to have discussed in these columns. Won't you let us hear from you?

TOHN RUSKIN, son of a London existence of the United States of America genius of the drama, Eleanora Duse, the agreed with our opinion that the Cathewine merchant, wrote, in 1851-1853, to date. his unforgettable "Stones of Venice." The brilliant English critic used some four hundred thousand words in creating a work which any one who aspires to culture is expected to review with reverence. Ruskin, with his rich experience and striking gifts attempted to conjure in short of an actual visit which can give

you a proper picture of Venice. Venice is located in a bay of the Adriatic Sea and is built on one hundred and the city one loses all consciousness of the islands and thinks of a community, laid out as a city with waterways instead of dred and fifty canals crossed by three hundred and fifty bridges of every imaginable description and design.

Venetian Origin

Europe. It was the haven for countless bump. cargoes of treasure from the opulent East. possibly Genoa. The government, known as the "dogate," or the government of the doge, came into existence about 697 A. D. ernment, as a nation, lasted for eleven house of Byron, there the home of Brownsenting millions of dollars in value. centuries-seven times as long as the ing. Ahead in the residence of the pathetic

The Barcarolles

PORE through your Ruskin, revel in his appraisals of the artistic and architectural wealth of Venice, "the enchantress," because some day you may find yourself dreaming under the moonlight and striking gination a worthy verbal picture on the palace-fringed Grand Canal, lisof the "Queen of the Adriatic." Yet, tening to the songs of the gondoliers. when all is said and done, there is nothing These amphibious gentlemen have, however, a very limited repertoire. When contemplating barcarolles you think of Mendelssohn, Rubinstein and Offenbach (strange that the most famous Venetian seventeen islands. However, in visiting boat songs have been done by Jewish composers of other nationalities); yet, in Venice you never hear these famous compositions. What do you hear? These waterways are one hun- Largely songs which you have always associated with Naples, "Funiculi, Funi-cula," "Santa Lucia," "O Sole Mio" and the art of the lapidary line the great Bilanca Castin." Moreover, the voices of canals. It is whelly impossible to measure Williams and the sole of the so THE FIRST settlement of Venice was speaking voices, however, are rich and the greatest of artists to decorate their strategic. To escape Teutonic in- orotund; and it is as difficult to forget palaces and churches. In the eleventh vaders, the refugees sought safety on their warning "Oh-che" as they round the century mosaic workers were brought these islands, in the fifth or sixth cen-turies. The city's economic position was skill by means of which they propel their turns. The city's economic position was skin by means of which there were makers of exquisite glass, the the new world had set all Europe aflame; there were makers of exquisite glass, the the new world had set all Europe aflame; between the Byzantine empire and western tricate aquatic traffic, without a single

beloved—and then the palace of d'An- dral of St. Mark is the most beautiful nunzio, the lover who parted from her ecclesiastical edifice in the world; but few when her beauty began to fade.

civilization the world has known, you speed of God which seems to have been carved silently from arch to arch, past staggering out of gold. The gold mosaics, with the boat posts, past exquisite water lanterns innumerable scriptural pictures, seem overwhich your gondolier recognizes lightly powering in their significance, when viewed with, "Benvenuto Cellini ha fatto questo" in the "dim religious light" of the passing garb and wish that for a moment you edge. Here we saw the red-robed figure could glide back through the years and see of a noted cardinal preaching the virtues Willaert was bringing new musical glories heard a choir, with voices of celestial to the wonderful Cathedral of St. Mark. timbre, singing medieval music from ancient tombs, behind a screen of in-

Marvelous Palaces cense. Looking up to the Byzantine canse. Looking up to the Byzantine arches we found ourselves floating back in the time when the Venetian school of the Venetian gondoliers have a coarseness the riches of Venice. Fortunately, the which you do not hear in Naples. Their taste of the magnates led them to seek from Greece, establishing an art in Venice Venetian art may be said to have reached which is maintained to this day. Then then its highest point. The discovery of filmiest of laces, wrought iron fashioned the minds of men were being reborn. like giants' jewelry, statuary, paintings- Willaert, born in Flanders (1480-1562), When Giovanni and Beppo do essay to everything to make life happy and beauwas the most brilliant musician of his age. sing, you unconsciously mistrust that the tiful. The artists were the forerunners It should be noted that he was called to cargoes of treasures. Venice rose sing, you unconsciously mistrust that the tiful. The artists were the forerunners. It should be noted that he was called to to mercantile and manufacturing promilement of their program is likely to be of one of the most remarkable schools. nence, second to no city in Europe, save measured by their estimate of the size of of painters the world has ever seen year old. There, supported by the wealth the fee they may expect from you. For including Giorgione, Veronese, Tintoretto of the Venetians, he was permitted to threately, most of them refrain from sing and Titian. These masters were show-found a school which included such ing and do not attempt to interfere with ered with honors and riches. Titian (born church writers as Zarlino, de Rore and At one time it controlled a large part of the music that instinctively surges up 1477) lived inter-principled northern Italy. The republic continued until 1979 when the tron hard of Napoleon until 1979 when the tron hard of Napoleon within you as you glide through a magic a very wealthy man. He bequeathed to put an end to it. Thus the Venetian gov-

We have found critics who have dis-

will fail to agree in the opinion that it Haunted by images of the most colorful is the most impressive. Here is a house (Benvenuto Cellini made that). Ah- day. They reach back to the age when here is a link with an unforgettable past. the populace, unable to read, depended You look down at your twentieth century upon frescoes for their Biblical knowl-Venice at the time when the great of mercy from the lofty pulpit. Here we

An Early Music Master

TO THIS glorious temple was called Adrian Willaert, in 1527. At that time Titian, "il divino," was fifty years old and fluence upon the church music of the whole world. St. Mark's at that time possessed two organs, on opposite sides of

(Continued on page 53)



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CHIESA DELLA SALUTE (CHURCH OF SALVATION)

THE ETUDE

Phrasing—a Key to Gechnical Problems

By JAN CHIAPUSSO



JAN CHIAPUSSO

T IS a great error to think that finger exercises alone can give a student what he commonly calls technic. There is of course a certain stage in the develform the hand and awaken it out of its natural laziness. In a later stage exercises can serve to smooth out unevenness. But technic proper does not consist in mechanics only. It is the means of ex-pressing one's musical ideas and emotions and therefore consists in the mastery of phrasing, which all this involves. And motion. That simply means that we shall is not moved individually so much as it phrasing is more than one would think at first consideration. It really is the al-pha and omega in music. If the phras-ing is altered the emotional impression

our purpose, though, is the inner articula-tion. There are three ways in which this cut any sharp jerking from one triplet to lightness can be obtained in this manner melodiously outstanding note, and therefore figure can be articulated.



vance that the third manner is the best poised over the lower Bb and the second one, for the sake of completeness we shall finger over G. We do not strike the describe the first manner also.

not move the individual inthin mager to is made to act as the firm end joint of make the tone but will hold it rather firm, the rolling hand. In pivoting over G we B-flat in time. Therefore the short phrase not moving the root-joint (the phalanx) make a sideward as well as a rolling mohals to be started from C. pha and omega in music. If the phrasmot moving the root-joint (the phalanx) make a sideward as well as a rolling monotally differs, and the inner articulation undergoes a transformation; there is like wise a different approach to the keys.

Let us study a few examples. We shall take Chopin's Prelude in E-find Major, No, mamor that we could strike them together more in the virsue of assets of the piece and so as a chord. After each triblet raise the to soar towards the melody note. Instead and sets a little on the low rote to give in the source presents the riving of as a chord. After each triblet raise the the next. The contact with the key must than in any other way.

> wrst loose.
>
> 10 Sz and 43-44. The harmonies are
> Now let us describe the third way of
> surficulation, as this is the proper way,
> tetal.
>
> A similar example of this kind of arHere the arm does not need to be lifted
> A similar example of this kind of arHere the arm does not need to be lifted
> A similar example of this kind of arHere the arm of third page); make a sideway movement over the long Ex.2

We begin the first two B-flats with Now, though it must be admitted in ad-downward arm motion, having the thumb thumb with individual finger motion but The first way of phrasing could be of hold it rather firm and use a slight rotary use since the separation of the triplets motion of the hand, the thumb acting as In most cases this passage is phrased fore my mind's eye of years of tiresome Eb. This note is then struck with arm- in the direction of Eb. Again the finger if he phrases this passage wrongly, he Here is at least one of those tricks.

not move the individual fifth finger to is made to act as the firm end joint of the second finger cannot possibly reach

take Chopin's Prolude in 11-flat Major, No.

19. Lack of space prevents the giving of as a chord. After each triplet raise the to soar towards the melody having to drag along two and rest a little on the low note to give it the complete phrasing. All we need for the complete phrasing. All we need for the order purpose, though, is the inner articular purpose, though, is the inner articular to the melody having to drag along two a tenute character. As in the preduce of the melody having to drag along two a tenute character. As in the preduce of the melody having to drag along two a tenute character. As in the preduce of the melody having to drag along two a tenute character. As in the preduce of the melody having to drag along two a tenute character. As in the preduce of the melody having to drag along two a tenute character. As in the preduce of the melody having to drag along two a tenute character. As in the preduce of the melody having to drag along two a tenute character. As in the preduce of the melody having to drag along two at the melody having the melod

the next. The contact with the key must than in any other way.

be such that it causes no shock against the ivory, nor against the key bottom. It is lade where the first manner of phrasing is very difficult in this phrasing to keep the more practical. These are at measures 29 with the feeling of continuity that the wrist loose.

13 2 and 43.4. The harmonies are

from the keyboard. This way of phras- ticulation is found in Weber's Perpetual ing provides for a permanent legato, and Motion, namely in the famously difficult the wrist will remain loose, as it has to measures on the third page from the end.



helps us to bring out the melody. In this the end joint of the rolling hand. As soon wrongly, as in Ex. 2 (a). The student finger exercises. But I could not suppress case we have to lift the arm entirely from as the second finger strikes G we use this may have acquired quite a high rate of a slight suspicion that these masters were the keyboard and start the new triplet on finger as a pivot and turn the fifth finger speed in the rest of the composition, but, in possession of some secret trick.

will become very tired and will probably have to slacken his tempo.

In 2 (b) it is possible to get a little

repose on the low bass note, and this avoids hurrying the entire passage. In leaping up from the low B-flat to the high C, one arrives too soon at the high note to be able to poise the second finger over B-flat, because in binding







How much trouble do these dazzling passages cause the poor student? I remember very well how I was struck with awe at hearing some of the great masters "rip off" any of those brilliant runs. It seemed a mystery to me how such speed was possible, and a discouraging vision arose be-



JEAN PHILIPPE RAMEAU The famous Portrait of the great Eighteenth Century Master, by Chardin

THE ETUDE

synonymous words, such as "Preambulum"

-which Robert Schumann used in his

wonderfully colorful and rhythmic Car-

naval. Op. 9-and the names Preambule,

Eantasia Intrada Overture and Sinfonia,

which are to be found at the commence-

The first thing to observe, in studying

preludes, is that they are not associated

with any type of musical form (such as

the sonata form, rondo form, or even the

waltz or march), but many consist equally

well of a short musical period or a long

composition in strict or free style. Al-

ways remember this formal freedom, since

it is a key to much of the inherent interest

of preludes and also to their popularity

Early Preludes

prelude was to form a part of sonatas or

Suabian origin and written in 4/4 time.

The remarkable violinist and composer, Arcangelo Corelli (1653-1713), used it in

this fashion, and so did the other Italian

and German composers prior to Bach.

The "Great Cantor" of the Thomasschule,

however, employed the prelude extensively

as an introduction to Fugues. Two of his

preludes with which everyone should be

familiar are No. 1 of the Well-Tempered

Clavichord, and the organ prelude the

fugue of which is universally known as

Speaking of the Well-Tempered Clavi-

chord, incidentally, Hans von Bülow once

said that if all the masterpieces of music

were to be destroyed and the Well-Tem-

pered Clavichord alone left, we could build

up again anew from this one work the

whole of our musical literature. In Dr.

von Bülow's own words, "The Well-Tem-

pered Clavichord is the Old Testament,

the Beethoven Sonatas the New Testa-

ment-and in both we must believe (glau-

It is not our place here to extol the ex-

cellencies and perfections of Bach's style, though we would like to stress the fact

that the emotional power of his works is

In connection with the Bach preludes

from the Well-Tempered Clavichord.

This Ave Maria is universally famed

and loved: its exalted and reverent beauty

and its ecstatic calm have definitely en-

deared it to millions of hearts-and we feel extremely fortunate to be able to re-

produce in this article Gounod's original

manuscript of his transcription.

we must point, in passing, to the lovely

and entirely spontaneous-sounding ar-

rangement which Charles Gounod conceived of the prelude first metioned-No

seldom appreciated or understood.

with composers

"St Anne's"

ben) implicitly."

ment of many of the very old suites

this run were phrased this way:



to use a little tact and to make a hidden the keys. phrasing, as I like to call it. This is the



tion to it. It is exactly the moment of in mind). tion. So these figures alone:



can easily be played quite fast. But this:

is harder on account of the third finger. This famous passage one rarely hears well apt to neglect crossing over the thumb. More than that we cannot pay enough attention to crossing over the thumb becents on F, D, B, Ab, and similar notes. Therefore, if we phrase as in Ex. 7 we divide the run in parts that "lie" well in the hand and can be played through easily, We also pay proper attention to the correct way of striking all keys vertically, and, if they do not strike vertically, the this way: of the wrist. The wrist plays a very im- keys. This is made all the worse by tryportant part in these runs, but this is a ing to play the passage very loud. topic not relevant to this article.

A good method for practicing this run gether and play Eb and Db separately.



and swinging the hand well over the middle, as in Ex. 12a:

Again it is the phrasing. It looks as if thumb so that the fingers 2, 3, 4 become Rx. 12 poised over the keys of the next group. The fugers should arrive over those keys at the same time that the thumb sounds, the thumb remaining resting on the key until the next group starts. Never start Infection in fact it has to sound this way, to play the third finger (the first note with an accust on the last note, as in Ex. 12b; the third motive is But, to do this satisfactorily, we have of the next group) until it is poised over 12c; and the fourth motive is with an accusate the continuous control of the next group is a control of the last note, as in Ex. 12b; the third motive is middle, as in Ex. 12b; the third motive is with an accusate the control of the next group is a control of the last note, as in Ex. 12b; the third motive is with an accusate the control of the next group is a control of the next group is a control of the next group.

When this swinging over the thumb is mastered and when the student can do these motives separately. It is advisable on the low bass, as it forms the last note diminish the pausing until it cannot be heard any more, meanwhile accentuating the right notes F. D. B. Ab. and so on We never shall get our third finger over (which, by the way, form a diminished Db in time, if we do not pay special attenseventh chord, a valuable thing to keep names and anticipations should in the end the mark stands); and, when starting A-fib.

tion to it. It is exactly the moment of in mind). The student must always keep this hid hard by the listener. But the planist must poised over C-flat and F with the 2 that enables us to gain speed. As long den phrasing in mind, even if he thinks continue to keep them in mind and not finger and the thumb, and the part of the as we do not need to swing over the that he has arrived at a point where he has preparatory exercises only. passage, indicated thumb we can play a small group of notes the run "in his fingers." For as soon as fast enough, especially if we do not waste technical passages are "in the fingers" and too much energy by too high finger ac- escape the control of the mind, one can no longer depend on the success of the performance. A different piano, a slightly cold hand or any trifle will cause disaster. Our next example is the octave run in the black key etude of Chopin.

So if we phrase this run in Ex. 6 we are played. If this octave run is not carefully of these details in this article. planned, it will sound as if the keys are being whipped with a huge rag; and if all the keys are not struck vertically, there will be a feeling of overstrain in the hand.

The difficulty of playing a fast passage on the black keys consists mainly in the uneven skips of the intervals. These make it hard to arrive vertically on the keys; We can also watch better the tendencies fingers are in danger of slipping off the

Therefore, group Bb. Ab and Gb to-A good method for practicing this stull gener and play Living and the last note of each group of 6 to lift the arm just a little ligher to get any on the last note of each group of 6 to lift the arm just a little ligher to get any on the last note of each group of 6 to lift the arm just a little ligher to get a large intervals. Most people do not have Practicing should consist in establishing over the skip of the third. What is most such a span; and, even if they had it, this the correct habit. One should plan care to think the passage as analyzed according to the following divisions:

Ex. 12

middle, as in Ex. 12b; the third motive is cent on the last note, as in Ex. 12d.

The student must learn each one of there will be no difficulty in resting a little this domestic arrangement well by heart. The speed depends largely on the ease and to think just as fast as he can play. If switter than his hands, he will spoil the places where the distance between the third passage. This however will not happen so easily if the entire passage is well not be the places where the distance between the third passage is well not provided in the place where the distance of the work of the winter that had been supported by the work of the work of the work of the work of the work. In those some support the work of t

Of course a good touch, economy of Ex. 16

motion, downward action and proper remotion, downward action and proper rebut lack of space prevents the consideration Consider all bass notes as resting points:

come technical difficulties is the accompanitime from the second note in the measure.



must be played "tenuto"; that is, they easily,

should be held as much as possible. B. merely holding them a little, they will come out enough so as to sound not too loudly, and yet be heard separately from the rest of the figure. Now if you phrase The second motive is with an accent in the this passage this way;



without jerking, he can proceed to to play them at first in succession with a of the phrase. In this way you do not slight pause and a slight lifting of the need to feel too hurried to stretch out for arm between each one of them. Also a the other notes in the passage, which are little anticipation before the accents is otherwise so difficult to reach. Now you smoothed out so that they are not with the third finger, you can already be The preparation must consist in learning appear to be very easy and without any big stretches at all. The only thing you need to be concerned about now is to turn clarity with which the passage is being thought. The student must be careful with the fifth finger toward D-flat. If the wrist is loose enough you can easily make swifter than his hands, he will spoil the you may lift the arm slightly as here:

and practice the passage with a pause on Our next example of phrasing to over- the bass notes, starting the figure each ment figure in Chopin's Scherzo in B flat A good practice for preparation and for

These are just a few examples of how technical problems are solved by correct Ex. 14

technical problems are solved by correct phrasing. Do not waste time on too many fuger exercises. There are plenty of comositions in the vast repertoire of the pianas this seems the most natural way. But ist that will present to you all the problems phrasing would not be easy. The bass fully what the aim is going to be and then notes (every first note in the measure) should think it out in details of articulation should be brought out almost as much as and touch. Passages should be repeated The first motive is with an accent in the the melody. To do this successfully they only as much as is necessary to think them

How Do You Practice Double Chirds By Doris FARADAY

ment of a more advanced technic, forms two long hand groups: its study is deplorably neglected by the average student. Of all branches of pianoforte technic, it is surely one of the most difficult. If we know "how" to practice and do it in a systematic manner, its value in the daily routine cannot be overestimated.

Many solutions to fingering difficulties passages in more advanced work. have appeared from time to time. One very practical fingering, often favored, allows the fifth finger to occur once in each hand over each of the groups and practice octave. Thus, in right hand sharp scales the adjustive movements by skipping the fifth finger falls on the dominant or quickly from one position to the next fifth note, in the left hand sharp scales without actually playing the notes. on A, in the right hand flat scales on G, Ex. 3

to each octave, are formed in this way:

ESPITE the important part played Mr. Tobias Matthay, the famous teacher ball. Continue in a similar manner on preparatory to depressing the keys, swing-

The latter is very useful for quicker

The following will be found helpful suggestions for practice. 1. Shape the

2. Let the weight of the hand fall on the first pair of notes, as indicated by the

3. Use the same movements, playing the groups as quickly as possible and adjusting the hand to the next "group position" immediately after each is played,

4. Follow out the principles of No. 2 in with a drop and "swing-off" of the hand.

To make the most of legato:

1. Take the legato notes alone and play rection. smoothly, making perfect connections and

2. Play the legato part along with the It is good to apply all methods of prac-



of the group, allow the hand to give a 3. 10 promote inger independence, prac-Macdowel spring off the keys like the rebound of a tice legato, raising each pair of ingers mention.

ing the hand and arm along with the fingers to prevent any stiffness.

4. Now play the scales smoothly, two or three octaves, maintaining a comfortable, well-arched hand. Care should 4. Pollow on the principles of Pol. 2 in be taken that the weight is evenly beginning from both notes of the pair. Turn the wrist conditions the pair of each as before inwards during the right hand ascending and the left hand descending passages and reverse when playing in the opposite di-

Use rhythmical accents on the first of allowing the weight of the hand to rest three or four notes, in all the different keys, as in the single note scales.

lower notes staccato (left hand vice tice to the actual passages contained in so many compositions and not to confine exercises to "exercise time" alone. Many fine examples of this branch of work are to be found:—Cramer's "Studies." Clementi's "Gradus ad parnassum," Czerny's accent. "Follow through," and, at the hat of the group, allow the hand to give a spring off the keys like the rebound of a tice legato, raising each pair of fingers. Macdowell and others too numerous to

What Is a Prelude?

By E. A. BARRELL

"THE WORD "prelude" has been used Mention should also be made of the prelude in C minor, of which this is the in a paper called "The Romance of the in connection with musical compo- Bach Chorale Preludes, based, as the name theme: sition for certainly three hundred implies, on old German chorales. These Ex.1 Large years at least, and it is interesting to note melodies are remarkable for their lofty the various ways in which this term has feeling and great dignity, and Bach wove been employed and to study the composers them into these short compositions with whose Preludes have become renowned his customary facility, providing his uneither for their ingenious construction or exampled figuration to set them off. The their intrinsic loveliness of mood and "Chorale Preludes" are, alas, all too Ex.2 Largo little known, even by many of our leading There is a certain fascination in word history; and so there is interest in a list their wide-spread study. They cannot be of the various foreign equivalents of our English word "prelude." Thus we have the student is familiar with the German Preludium (Latin); Preludio (Italian); text and can thus witness the skill with Ex.3 Andantino Prélude (French); and Vorspiel (Ger- which the composer expresses and heightman). There exist, of course, many closely ens the emotional content of the words.

The Beethoven Preludes

FAVING BACH, we now proceed to Beethoven, whose "Two Preludes through the Twelve Major Keys' comprise his Opus 39. Published in 1789, these are the products of the earlier and less-imaginative Beethoven. They may be excellent practice for the fingers but, in our own last analysis, seem important merely as an aid in studying the gradual development of the master's art. Limited for space, as an article of this sort is, we cannot enter into a discussion of these

Frederic Chopin's two sets of preludes ably the most personal-and the most any subsequent matter. They stand alone, poignantly expressive—of any ever com- are supremely complete in themselves posed. Chopin, the great individualist, and thus they differ absolutely from the DURING the 16th and 17th centuries, posed. Chopin, the great individualist, here addresses us in his most confidential

suites, in which it appeared at the beginning and was generally followed by an
of being a music-lover should not fail to
In the August 1913 issue of THE ETURE

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IN THE STREET OF THE STREET OF THE STREET

IN THE STREET OF THE STREET know them thoroughly. We refer to the Music Magazine, Mrs. Burton Chance, Allemande-a fairly quick dance form of an Frenten Ende Offerde mine geologie in the Sound in John and Soften and Soften and when and the

major, beginning as follows:

THROUGH THE COURTESY OF DR. A. S. W. ROSENBACH

and even later, the only office of the manner.

(heil All III) the prelude in E minor, commencing thus: 80 PEPPPPPPP and the terse, but lovely, prelude in A



The D-flat prelude, though not so generally known, is exceedingly interesting. We quote herewith the first line:



It goes without saying that the serious student of music will lose no opportunity of becoming intimately acquainted with the other Chopin preludes.

The important thing about these componumbered Opus 28 and Opus 45, are proboriginal conception of a prelude. Only Frederic Chopin could have achieved them, Three of these preludes are so famous and they must forever remain the great

ingly of how certain of these Preludes were composed. Chopin was threatened with serious lung trouble, about 1830, and George Sand-taking what she was always pleased to describe as a maternal interest in the great composer-carried him off to the Balearic Isles to recuperate. Here it was that Chopin wrote several of the Preludes-and Mrs. Chance quotes Madame Sand's own account of their com-"While staying here Chopin composed some short but very beautiful pieces which he modestly entitled 'Preludes.' They are real masterpieces. Some of them create such vivid impressions that the shades of

the dead monks seem to rise and pass before the hearer in solemn and gloomy funereal pomp. Others are full of charm and melancholy, glowing with the sparkling fire of enthusiasm, breathing with the hope of restored health. The laughter of children at play, the distant strains of the guitar, the twitter of the birds in the damp branches, or the sight of the little pale 10ses in our cloister garden-pushing their heads up through the snow-would call forth from his soul melodies of indescribable sweetness and grace. But many also are so full of gloom and sadness that, in spite of the pleasure they afford, the listener is filled with pain." Nearly coeval with Chopin was Felix

Mendelssohn, the Bach enthusiast, the neoclassicist, the man who at the age of seventeen composed the marvelously imaginative and beautiful Midsummer Night's Dream music. Mendelssohn, in contradistinction to Chopin, wrote preludes which were entirely impersonal. Perfectly constructed, marvels of technical skill, they yet gave no slightest glimpse into the character of the composer. The organ preludes, Opus 37, are a fine training school for young organists, as well as for young composers, and the piano preludes Op 35, Op. 104, and the Prelude and Fugue in E minor, constitute valuable additions to pianoforte literature.

The use of the word "prelude" for the overture to an opera dates from Richard Wagner's "Lohengrin." His earlier operas were prefaced by "overtures." The Wagner "vorspiel" has no definite form, but it always presents certain guiding motifs and develops them with extreme beauty. Perhaps the two most thrillingly beautiful of these preludes are that to "Tristan and Isolde," commencing thus:



AN AUTOGRAPHED SKETCH OF GOUNOD'S FAMOUS "AVE MARIA," REPRODUCED



Mentioning Richard Wagner reminds one frequently of Franz Liszt, his earnest

proponent and very kindred spirit. One And thus we have at last reached the of the most applauded of all orchestral present time-with its complexities and works is Liszt's Les Préludes (The Pre- perplexities. Among the contemporary ludes). This, however, is not really a pre- composers who have written preludes of lude at all, but a symphonic poem, with pronounced merit we mention only four out verses by the French poet Lamartine as its of the long list which might reasonably basis. It is typical of Liszt's style, and-if be given here. These are Scriabin, Scott, some find its harmonies rather too cloy- Karg-Elert and Rachmaninoff. ing-it is, however, extremely high-grade The Prelude for Left Hand Alone is de-

Franck using the prelude mainly in connec- Scott's Prélude solennelle is similarly tion with other movements of suites, meritorious pianoforte material. Karg-Franck's Prélude, Chorale and Fuque and Elert is a German composer-born in his Prélude, Aria and Finale are often programmed by foremost pianists, and are impressionistic but effective. when well performed are works of immense dignity, beauty, and what the Germans call "Geist." "Pere" Franck, a persubtle, Prelude in G Minor? These are fect technician, was also endlessly imagina-universally famous, and, while commending tive; he had a peculiarly French instinct them as entirely remarkable compositions. for atmospheric effects, moreover, and was we would nevertheless urge that serious able to reproduce the inner hush and hesi-students investigate some of the excellent tancy which are marks of the highest type preludes contained in Rachmaninoff's Opus of prelude. Up there in his organ loft 23 (ten preludes) and his Opus 32 (thirat Sainte Clotilde, dreaming over the keys, teen preludes). So far as we know, these he one day discovered the innermost es- exist in foreign editions only. It has been sence of preludes-and thus he was able to bruited abroad that Mr. Rachmaninoff is

what David Stanley Smith describes aptly we recommend-as we said before-the as "the pale blue and violet tints, cold but investigation of some of his other works lovely hues," produced some ethereally ex- in this style, quisite, though fragile, prelude-portraits. In conclusion, we would beg forgiveness they are magnificently clever and fre- prelude will stimulate the reader to furfrom the gorgeously colorful orchestral could create, out of nothingness, the great twin miracles, Music and Man.

Minute Drills in Sharps and Flats

sharps reversed.

a half step from a whole step, through explaining that the latter covers just twice the distance of the former. Thus, for a whole step one must omit the middle key the pupil reciting the corresponding letthe pupil plays the different whole and half

this as a model scale let the pupil see just for finger work. where the half steps occur and then place When two scales are played in contrary the cards with the same system of half motion the pupil should name the notes and whole steps, on another set of keys. played by each of his hands. This is He should work out at least three keys excellent training for rapid thinking and in this way at each lesson.

"program music," skillfully orchestrated. cidedly interesting modernism, and it he-Returning to the realm of the piano, speaks the musical talent and insight of in our study of preludes, we find César its Russian composer, Scriabin. Cyril

write such inspired music as the preludes a little weary of the over-emphasis which to the pianoforte suites mentioned above, pianists have placed on the two preludes Claude Achille Debussy, painting in cited above; and to dissipate his weariness

Their one-and, to our mind, fatal-de- for all sins of omission whatsoever. These too many a plague-like impediment to reading becomes more difficult due to the fect lies in their intense objectivity and were inevitable in view of the brevity of musicianship. impersonality: scarcely a corpuscle of true the article. We hope that this occasionally vitality stirs in their being. However, rambling account of the history of the quently picture a scene or mood absolutely ther studies on the same topic, and we unerringly. Of Debussy's preludes, the feel certain that an enriched knowledge music-lover should certainly be familiar of the beautiful preludes of our musical with that entitled La Fille aux Cheveux literature will bring with it a harvest of de Lin (The Flaxen-haired Girl), and he happiness for everyday life and an should also know some of the themes awakened sense of the divine power which

By LOTTA A. BELDEN

THE sharps and flats should first of all Scales are taught according to the circle be copied down in their signature order of fifths. Let him write down the letters chord? in each pupil's private note book and of each scale in his notebook, marking off learned so that they can be repeated the tetrachords with a division line. The they are G, A and C. quickly. The pupils may be shown that pupil will also do well to recite the scales the order of the flats is the order of the orally, prefacing each with its signature.

When keyboard work is begun the fin-The pupil must be taught to distinguish gering is presented in groups 1-2-3, 1-2-3-4, 1-2-3, 1-2-3-4-5. Play the first group holding three keys down, and the second in like manner. Then, using an imaginary the pupil rectting the corresponding let-ters or else the number of the finger he is using. Finger or key should be named

scales, select eight cards numbered respec- octave work affords splendid material. tively 1, 2, 3, 4, 5, 6, 7, 8. Place these in For a while minor scales may be learned order over the keys of the C scale. Taking in this way, while major scales are used

develops the power of concentration.

"Beethoven is one of the best examples of what the commentators mean when they talk about the importance of form in art, as opposed to matter Reethoven's musical themes are relatively unimportant, compared with what he manages to say with them. They have individuality of course, the quality of persisting in the memory-catchiness, if you like-that no music can afford to do without. Still, it is only rarely that a Beethoven melody has the quality of immediate and arresting beauty that distinguishes a theme like the Prize Song in 'Die Meistersinger' or the flute solo in Debussy's L'Apres-midi d'un Faune. Even the famous final theme of the 'Ninth Symphony, magnificent as it is, might in other hands come perilously close to being trivial."—DEEMS TAYLOR.

Meddlesome Neighbors

By RALPH KENT BUCKLAND

would be overcome!

The weight of the arm and careful less. thought as to the part it plays in finger in-

An egorism of each finger often tends to This does not mean to press down. An exorism of each inger often tenus to there is any exerted pressure, there will be mar pianistic execution. Even though it there is any exerted pressure, there will be mar pianistic execution. Even though it there is not the one desired and necessary for no benefit derived. It means just the loose is not the one desired and necessary for the striking of the note indicated by the natural weight of the arm—the weight as the striking of the note indicated by the though the arm were actually cut off as score, it is prone to feel its own importance though the artiful visit actually cut off a and to want to occupy the center of activities shoulder and placed on a weighing ha and to want to occupy the center of activities whenever a motor impulse comes down ance. With persistence one can sense this ties whenever a motor impulse comes down to the hand. There is an interfering wobto the hand. There is an interfering wood ble of neighboring digits. They get in one without muscular pressure. Then, as the ble of neighboring digits. They get in one without museum pressure. Then, as the another's way, and what should be clean-weight of the arm is transferred from another's way, and what should be clean-cut brilliancy becomes mere cloudy inde-finger to finger, each in turn receives the cision. If the slighted fingers could only be made to keep out of the scene of action the only finger on the hand—as though all for this brief moment, and to allow the the others were cut off. This mental attiimportant actor full sway, what difficulties tude brings about inactivity on the part of the other fingers. They hang lax and life

dependence and control must be carefully single finger, full arm weight, scale practice dered. Then to individualize the is transferred to elaborate selections. There fingers! Play any of the scales, the C is a freer swing to runs, a greater brilmajor scale, for instance, very, very slowly. liancy to trills, an evener interchange of Let the full weight of the arm fall con- finger movement in rapid, close finger posisciously on each finger as the notes follow tions. It means tearing down technic to rock bottom, but it pays

hardly protrude beyond the circumference

of the note. Any accidentals placed before

such chords neither touch the leger lines

nor appear to be definitely placed. They

"floating accidental" is on the line or in

Deceptive Accidentals

By HERMAN HOLZMAN

CHORD that bears two notes of dentals is quite baffling to read at sight adjacent pitch, either one of which and when such chords appear above of is marked by an accidental, is with below the staff (on the leger lines) the fact that the leger lines are so short they



The trouble arises in the fact that it is the custom to place the lowest of the two adjacent notes (in this case G) to the left of the stem and the higher to the right. Naturally any accidental placed before G or A of the chord appears as though it belonged to the G due to its proximity

The following is a clarification of such dentals are upon the lines or spaces, it is chord construction in a question and answer form.

very advisable and practical to extend the leger line in question to the left in such

Question 1-What notes compose the a way as to cross the accidental. Answer-Counting from the bottom up,

Question 2-Which notes of this chord are on lines and which in spaces? Answer-G is in the space, and A and C This, then, makes certain whether the

are on the lines,
Question 3-Of the accidentals, which

a space. are upon the lines or spaces? Answer-The sharps in this case are Ex.4

is using. Finger or key should be named lines bearing sharps, the chord, reading

tegs called for.

For learning merely the theory of scales, select eight cards numbered respectively. For learning merely the theory of scales, sharp. (Execute according to answers.) see for yourself if at any time you must scales, select eight cards numbered respectively. Such chord construction hearing accistop to consider and puzzle over them.

Musical Menus

By ALICE HORAN MCENENY

OMITTING practice one day and making Scales-bread, the staff of musical it up the next is as harmful for the musical life. and eating six meals on the following day ment. would be for the physical system. The result is musical indigestion. The proper musical diet should include the following

system as going without meals for a day

Arpeggios—vegetables, for develop-Etudes-dessert.

Pieces-candy These well-balanced rations will build Finger exercises—meat, giving strength tion. But watch that one of them does not too much predominate.

"Early in life I learned that my ear was to be my best teacher and that my highest aim must be to be able to produce a beautiful tone."

Why An Investment in Music Lessons Always Pays

The Cultural Value of Music

By CHRISTIAN A. RUCKMICK

PROFESSOR OF PSYCHOLOGY, UNIVERSITY OF IOWA

energy spent, what is the return?"

with the thought, "What do I get out of measured beat. a child who has fallen in the street?"

is a good in itself. Music, like food, is an essential need of the human being; the former nourishes his mind as the latter nourishes his body. This is axiomatic; whoever doubts it is a fool. Mountains and great areas of water are not practically valuable for agricultural purposes except as one might argue the matter through and show that fertile soil without mountain or sea is an impossibility. There are a few persons, however, who would not admit that mountains and seas are beautiful and desirable. Without argument we might thus say that the human virtues, like capacity for friendship and the ambition to serve, are generally good things. So most people think, without hestitation, that music is a good thing.

Music and health are true assets. Sometimes we take a more generous attitude and do not expect an immediate return. In this light music may seem to be an investment whose income is not to be measured so much in terms of quarterly or annual dividends as in terms of a gradually rising market quotation on the principal as the decades pass. In the long run, with some fluctuation in price, it will make good. It is said that to persons with small means wages must be paid weekly and that, conversely, to persons of large means income is acceptable on an annual basis or even on longer terms. If the analogy holds in the mental life it may he said that to persons of small mental scope, of narrow imagina-tion and of limited store of ideas, the returns on all mental exercises must be immediate, definite and concrete, while to those individuals whose minds have broad vision and a fertile imagination, the outcome of energy directed toward things intellectual is not measured either in pound, or in dollars and cents.

What Are the Facts?

BE THAT AS it may, we do not have to label ourselves narrow or broad, practically or esthetically minded, stupid or wise in order to justify our seeking an answer to the question, "What good is there in music?" This is a scientific age and we are continually asking for facts.

In my own case music came mostly by dire duress. As a child it never occurred to me to ask myself or others, for that matter, the question, "What good is it going to do me?" It might not have been an

with us this is not a daily performance every day while one of my parents kept ac- fathom the musical mind. we cast our worldly accounts now and again count of the time just as faithfully on the by asking the practical question, What other side of the closed door as one of my do I get out of it? For the amount of respected colleagues today keeps time in his position as conductor of the University

of human companionship.

used to take daily inventories of it was an axiom that such questions from music. This is the sort of quest which I if he did not know. And so, whenever used to take easy aventories of it was an axiom that such questions from music. This is the state of the property of put-their deeds and tried to balance the mouths of children were insolent and myself undertake when, as a psychologist, we give ourselves the opportunity of putthe ledger of their behavior on the debit were to be treated accordingly. So I im- I search my own experience and try in ting into actual practice that which we and credit side of the page. Although plicitly followed the suggestion to practice terms of modern experimental facts to think, we are thereby crystallizing the

With some of our enterprises we are, orchestra. In my memory, at least my expression. While many of us do not however, less exacting than with others, beloved parent was as exact with his hour believe that an out-and-out behaviorism nonever, this exacting than wan comes, becaught as my esteemed colleague is with his is the best exposition of the human mind, to ourselves, we lose the reflex effect of we are convinced, as psychologists, that trying our thoughts out on those around with the thought, what do I get out or measured user.

We are convinced, as psychologiass, that the mind is an active principle in the us. It cannot be said, of course that a Church or Sunday School? We might be as for one more practical maps that the mind is an active principle in the embartassed to be in the possession of the my music has borne-part of my way worlds affairs and novem lives and idea, "What good does it do me to help through college was paid for by lessons that it tends toward motor expression, has no thoughts. But contrariwise, is it idea, "What good does it do me to help through college was paid for by lessons that it tends toward motor expression, has no thoughts. But contrariwise, is it idea, "What good does it do me to help through college was paid for by lessons that it tends toward motor expression. which I gave. My first position as teacher Psychology more and more aims to give true that the expression of one's own And so there are some activities, like came through intimate associations with a a dynamic interpretation to consciousness. music, that have been spared the searching demand of the practically minded to our most famous New England colleges, writing of Hobbs, Herbart and Bain, and others? stand up and deliver the goods." Music mentioned the Sundays "when we were in our own country and generation it is musical together." How shall I evaluate best exemplified in the works of James, the associated friendships which were Woodworth and Carr. So the old pracformed years ago, with professors when I tice of keeping a boy out of mischief by was a student and those formed at pres- giving him something useful to do is in ent with students now that I am a pro- harmony with James' advice that the best we have, was a dynamic personality and fessor? The man who now shares with way to break an old undesirable habit is so were Beethoven, Mozart, Liszt and me the first stand in the orchestra is a to substitute a new one. Across the classme the first stand in the orderestra is a to substitute a new one. Actions the culture the cutter of mine and there are others every room, in the college where I asturded Prostudent of mine and there are common level series of Jenung's incomparable lectures on presion. We cannot go to their works literature, was written the phrase, Qvi Aside from such practical aspects, how- novit neque id quod sentit exprimit perever, let us examine from a psycholog- inde est ac si nesciret, which translated ical point of view what cultural values reads, He who knows but does not know

THE MONKS of the middle ages axiom that music in itself was good, but are derived from the active pursuit of how to express that which he knows is as inherent tendency for every idea to ex-MY FIRST us a sthength is that music gives give a worthy idea the chance to come press itself in this way and, unless we us a splendid opportunity for self- cut, society at large may be the loser. In a certain inner sense, after we have given them a sufficient private rehearsal either in ourselves or in the minds of

'I sometimes feel that the great composers of music, as a whole, were men of great inner vitality, full of the vim of life and the desire to test out their thoughts. Wagner, from all accounts that

The Essence of the Composition

THAT HIDDEN meaning in the personality of the artist can be found in the compositions of the masters is admirably shown in a reference to New-march's "Life and Letters of Tschaikovsky." The almost unfailing presence of a sad motif in most of Tschaikovsky's compositions can be explained, to some extent at least, by the appraisal given to his life in the following sentences:

the following sentences:
"Those meaning blows of fate-like
the opining of Benchrowns "Pillin
the opining of Benchrowns "Pillin
the opining of Benchrowns" "Pillin
millin and distant, even on the day of
Tachahovshy's first concert (March
millin and distant, even on the day
of Tachahovshy's first concert (March
millin and the day
of Tachahovshy's first concert (March
when he found himself master of the
ments, as though prophetic of those
ments, the standard of the day
"At the time he did not understand
t came hack to him, he realized it had
been a friendly vasition and the upcomplions that work against him sourcomplions that work against him sourtainment of things which would come
tenselved. All, him to the source of the
compliance of the source of the source of the
compliance of the source of the source of the
compliance of the source of the source of the
compliance of the source of the source of the
compliance o

Now this brings us to an interesting reflection. It is a bit of a psychological truism that, much as we may try to perform a Beethoven sonata as Beethoven meant to have it interpreted, even allowing for new qualities of sound introduced by modern orchestral instruments, it is impossible to eliminate our own personality in the interpretation. We all think we perceive the same objects but discussion soon reveals, especially as we get older, that objects do not look alike to all of us. The rock of Gibraltar, as seen by a geologist, an artist and a military expert, is three totally different objects. So we need not be afraid that we are



CHRISTIAN A. RUCKMICK

"A student must

make up his mind

whether he is willing

to give his 'all in all'

for musical success."

have earned repose that is all the sweeter arately.

Universal Expression

THIS SUGGESTS my second point. Not only is music a vehicle of selfexpression but it is also a repository of human experience. We often go to the world's history, to collections of the your own; they may be berrowed ideas. In the consense world's best poetry, and feel that after your own; they may be berrowed ideas. and the radio and the radio and world's best poetry and feel that after the your own; they may be berrowed ideas. The mechanistic all we are not as modern today as we list they are attended to and then acceded development has also, in turn, developed classical languages, to chapters in the think we are. Many of the same prob-lems, trials and tribulations of each one of lems, trials and tribulations of each one of have a perfect whirl of ideas, many of us are simply repetitions in another at-mosphere of minch older experiences. This is equally true of missic. The great mass-ters have tried to unburden their souls to us and as we play their compositions we suggestions that are "half-baked." Ideas has been very intimately connected with feel that they are telling us their thoughts in a language that we can understand. To ther. get the equivalent ideas from a foreign language requires much patient toil with vocabularies, principles of grammar and one parameter of most an endowed with use sensors specified by the second of the studies of primitive music made by in nothing but the use of these images of never left him. I had heard him hut a most fine that the studies of primitive music made by is nothing but the use of these images of never left him. I had heard him hut a in music we can much more easily learn

Stumpf and you Horsbostel it was

Stumpf and you Horsbostel it was

Federacce to past objects or events; thus

month before at a musical given by Widor

but the fact remains that we still have a physical energy that is required to produce more at their results. The late Professor when a their results. The late Professor when a their results. The late Professor when a their results. The late Professor when the substance of the professor when the product of the professor when the product of the professor when their results are the professor when the professor w Webser, of Clark University, one of the decomment of the meinectual nuncious sur-tout training and majorities on accounties, has recently estimated that the average the training of the whole man including its ast pittle-discrimination than the less is instinctive traits. That means fur-speaker's voice has a pressure equal only is made to the control of the cultured value of music in to a few millionth parts of atmospheric training to the control of the cultured value of music in tendencies and through them developing mostly in the direction of voice and hand, the balanced education of the cultured to the balanced education of the cultured state of the control of the cultured and the cultured the balanced education of the cultured the balanced edu to a few millionth parts of atmospheric temporary and the power of attention to the worthead pressure and that ten million cornets played matters of life. If there is any doubt producing mechanical adoption, which is made and body collaborate in producing mechanical adoption, which is made and body collaborate in producing mechanical adoptions. pressure and that ten million cornets played for the condition of the power of attention to the warmwine portains which the power of sound. On the other hand, Dr. is the reader's mind about the concentration to make the reader's mind about the reader's mind about the concentration to make the reader's mind about the reader's mind about the reader's mind about the concentration to make the reader's mind about the reader's mind about the concentration to make the reader's mind about the reader's mind a of intensity estimated that there are only fifteen recognized steps between pianissimo appearances, or watch with the psycholoservice in thought. These developments and mezzo-forte singing, depending somewhat on the quality of sound produced.

Taking into consideration movements. Orchestra, Taking into consideration, moreover, that only about one thousand steps in nitch variation are used in music, we can hardly understand the great wealth of expression that is the outcome of rhythmical, melo-dical and harmonical combinations. B ESIDES, THERE is the discipline dical and harmonical combinations in these

sonata is as appealing as the odor of a tenses and moods of the Greek verbs, to woodland path in spring. The daintiness say nothing of the irregular forms, the of a Bach minuet suggests filigree and various cases of Latin nouns and adruffle and the nimbleness of long tapering fingers. That is why peasant people with thisess and regard for regularity. Income the advantages of higher education can enlow good music. Through eating and music many fine that there is really nothing mere why not have them under melodies? One eating than the requirements of good of music's greatest fascinations is the hearcation can enjoy good music. Through such that the tumpo and rhythm of the measure as the tumpo and rhythm of the measure as the such as through the changes in intone color answer to "questions" asked. Yes, 1 has to pay our rapid changes in key, in tempo, and in Children easily grasp the question and The child need not try a first to write itself the most primitive people derive representations. The answer idea and find it easy to build up the child need not try a first to write or the substitution of their own making. To begin, but just play in the same scring in which are the control of the changes in key, in tempo, and in Children easily grasp the question and The child need not try a first to write itself the most primitive people derive. The children easily grasp the question and The child need not try a first to write and find it easy to build up the change in the children easily grasp the question and the children control of the change in the children easily grasp the question and the children control of the change in the children easily grasp the question and the children control of the change in the children easily grasp the question and the children easily g ecstasy are produced through the aid of painstaking attention to details. accompanying chants and "medicine"

Disciplinary Value

is all about us-we must hear whether posing at sight an orchestral score of a

or modern music. On the other hand, focus our lenses before we get adequate the most stern discipline of the human carefully he is, trained to produce his while we try to be fair. we feel after we have played a solo or playing of music there is a certain inner. And lastly a factor occurs to me that esthetically refined will his thoughts, in conducted an orchestral such we necessity, a rigorous internal requirement, have expressed our own thoughts we necessity, a rigorous internal requirement, have expressed our own thoughts expressed our own thoughts and the control of the control o

> valuable to which to attend. As the ver- curate thinking, and from the second we masters. But we can all be better than nacular has it, they "put their minds" on have derived our complicated material ma- we are. come and go and lead to nothing fur- the growth of sensory and motor mechan-

to appreciate in simple phrases the test summer and your internhouse it was iterated in the preciate and to experience, without knows ing the technicalities by means of which these effects are achieved. step and mucn progress has been made, but the fact remains that we still have many of these primitive tendencies within Now in the long run it appears from such an extent that the other players sim-

Exact Performance

dical and harmonical combinations in these detections and the description of the expert maskian not only assists in 4. What particular phases of music declared the majestic grandeur of Morarts', large transporting the exact requirements of Jupiter Symphony is as impressive as the Matterborn; the sweetness of a Haydm the study of mathematics. The many jectives were supposed to engender carefulness and regard for regularity. The

In our laboratory studies of the vocal vibrato, the regularity of the fluctuation in pitch and intensity, even to the extent of a "parallel vibrato" of both pitch and intensity, is amazingly smooth in the best BUT THEN comes another important of our concert singers. This requires in-JT THEN comes another important of our concert singers. Ims require inphase of music; it has disciplinary finite care and training at first, and then, value. This takes two forms which are like everything else, it becomes second naturally somewhat allied. Musical senature. But all along the line, from the quences naturally have a high attentive amateur musician seriously intent upon

The Goal of Sensory Development ther.

One of the peculiar traits of musical passages is that they compel attention. In tory or motor ideas largely because we the performance of music an enormous are endowed with these sensory experithe performance of music an enormous are endowed with these sensory experithe performance of music an enormous are endowed with these sensory experithe performance of music an enormous are endowed with these sensory experithe keys with incredible swiftness, like

refinement. It is so with the human race tory of human experience? as a whole; it is so with the individual 3. In what two ways is music of disciperson. It is my theory, therefore, that plinary value? SSIDES, ITLEARS IS use consequence persons as no major persons as no major persons as a second of exact performance. We used to the expert maskinan not only assists in 4. What particular phases of music de-

burying ourselves, losing our individuality we wish to or not, whereas in the visual symphony to the extencies of the piano body on mind, to come back to one of when we perform any work of decided for the piano body on mind, to come back to one of when we perform any work of decided for the piano body on mind, to come back to one of when we perform any work of classical field we must needs fixate our eyes and keyboard, there is an artifalling demand for our early points, be finds that the more or modern music. On the other hand for work of the standard of the human carefully he is, trained to produce the standard of the human carefully he is, trained to produce the human carefully he is. thoughts in musical performance the more lieved a multitude of motor tensions and develop each one of these features sephave carned reposite is all thought. From an anthropological musical mus point of view the progress in muscuan exoracity.

pression of the mind has been in two main and body are intimately related and that we.

One of the capacities of the normal huddirections, the increasing fineness of vocal body are intimately related and that we. One of the capacities of the normal haman mind most highly prized is the con-ecutation of attention. Success every-confident of the control where can probably be reduced to persistent first we have gained a highly involved twelve to sixteen notes a second, as ha attention to worthwhile ideas. Some peo- language and musical notation which in been done in experimental investigations ple have the power of attention but nothing turn have had their reflex effect on ac-

Damrosch on Digital Dexterity

WALTER DAMROSCH, the veteran conductor of the New York Symphony Orchestra, writes delightfully in "My Musical Life" of one of his intimate friends, the noted Saint-Saens, as an instance of the dexterity of the fingers in playing the piano. He narrates the fol-

lowing experience:
"This is the way it should be played isms. We are capable, for example, of Saint-Saëns said, as he sat down at the

SELF-TEST OUESTIONS ON MR. RUCKMICK'S ARTICLE

- Thus a high degree of vocal and manual cultivated minds, for "quick returns"? 1. Why is there the necessity, in untraining goes hand in hand with cultural 2. In what sense is music "the reposi-

What Children Love By HAZEL HAWKINS-DAVIDSON

Since children love to make something





first use only the first five tones of the the question is asked. Later he can be taught the home (tonic) and half way home (dominant) chords. Then he learns that the questions end on one of the halfway chord tones, that the answers always want to come to an end on the tonic and that questions like to fill two measures (as lo likewise answers)

He may then be led still further into harmony and form, but just this much gives him a knowledge which is of great alue in interpretation.

"Popular nusic, after all, is only familiar music."-THEODORE THOMAS.

Gurning Failure Into Fortune



"I had none of the alluring methods that are now used to coax children on to musical interest.'

An Interview With the Distinguished Pianist, Teacher and Composer VERNON SPENCER

music has induced me to relate a few evident difficulty, incidents which hitherto have never been

temphone some time ago, from a unknown world.

Indy, as to whether her daughter could play "My first recollection of an interest in delightful if I had had the musical manifer of the piano, with a still right leg. On informing the lady that it is more usual to often feteliously add that he could play the piano with the fingers than with any instrument and, occasionally, even the hypothesis of the piano with the fingers than with any instrument and, occasionally, even the

NLY the fact that the editor of could not bend her knee. My suggestion liste. The musical advantages in this dis-shop, and while he was giving a lesson Errors has persuaded me that that she study he violio met with home

Answering the "Urge"

any ack of success. Their cestre to be "Daniols. On the whole the mission as opportunity of the first steps in the career of a come musicians often over-weighs all soil was very thin and at the best almost trombone player, and my lessons with him student must make up his mind whether student must make up his mind whether student is thoroughly convinced that music, had his own ideas about musical instruc"These were then followed for some he is willing to give his all in all for of all the arts and all the professions and tion. I had none of the alluring methods time by lessons from an old organist who musical success. Frequently even talented all the human activities, is the one thing that are now used to coax children on to came from the neighboring town of Kespersons should be deterred from taking up which will bring him the greatest life-joy, musical interest. There were no musical wick, some twenty-five miles away. The a musical career, because of some physical if he is resolved that he will not be dis- "sweet-meats" prepared for me. His idea elderly gentleman was often extremely disability that would prevent them from couraged by any form of privation or any was that I was to use the keyboard as a tired when he came to the house for a achieving success. Two cases of this na- amount of hard work, if he has brought kind of technical tread-mill on which to lesson. This "professor's" method of ture come to my mind at the moment. One his mind to see that results cannot come perform scales and various exercises. This teaching was, to say the least, peculiar, is of a young woman, who had a cleft immediately, but may entail years of wait—I did for at least several years. Perhaps When he came he would assign me a palate, studying with a view to entering sig, then, and only then, should he determined to the determined of the studying with a view to entering sig, then, and only then, should he determined to the studying with a view to entering sig, then, and only then, should he determined to the studying with a view to entering sig, then, and only then, should he determined to the studying with a view to entering sig, then, and only then, should he determined to the studying with a view to entering sign then, and only then, should he determined to the studying with a view to entering sign then, and only then, should he determined to the studying with a view to entering sign then, and only then, should he determined to the studying with a view to entering sign then are studying with a view to entering sign then are studying with a view to entering sign then are studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view to entering sign me as the studying with a view sign me as the studying with a view sign me as the studying with a view sign me as the studying opera. The other is to me rather a hu-mine to take up music as a career, rather foundation for which I ought to be very fifty times, or some other extraordinary

the leg, she explained that an accident such as child, I lived in the leg, she explained that an accident such as child, I lived in the leg, she explained that an accident such as child, I lived in the lived in th at the piano and reach the pedals, as she little town called Workington, near Car- studio was virtually the window of the having no lessons at all, and I never

ETUDE has persuaded me that that she study the violin met with, however, trict, at that time, apart from an annual there was almost always a geering audience some of the experiences I had at no approval. I refused to encourage the Eisteddfod, were practically nil. Of course of the pupil's friends on the outside. It the outstart of my career would prove stime young woman in any way. Subsequently I there was an inherent love for music, but was, to say the least, somewhat disconcertulating to the thousands of young men and learned that she was studying with a there were very few means of expressing, ing, while one was trying to play a scale, young women who agained state farm in the state of the st gan," was found in many homes.

morous request that I received over the than as the most delightful avocation in the grateful; but at the same time I realize figure. He would then make himself comthat my youth would have been much more fortable upon the sofa, put his handker-

is known in England, "the American or-gan," was found in many homes. "window, "My word, look at 'im-a regu-lar girl 'e is!" Fortunately the proprietor of the music store had an advancement in tota and which, however latter they may have been at the time, represent conquest of themselves, very largely to blame for the first three times and the state of themselves, very largely to blame for the first three times are the time to the time from the time for the first times and the first times are the times and the first times are the first times and the first times are the first times and the first times are the fir "Dry" Methods of Former Days life. One day the Barnum & Bailey cirpianos. On the whole the musical an opportunity to go with the circus as a

THE ETUDE

material should be played.

Trying Piano Tuning

"A BOUT this time my father received an appointment as sub-editor of a paper published in Sunderland, on the east coast of England, which had the advantage of taking me to a very much larger community where it was possible or me to hear more music and receive different instruction. With this new position, which pointed to a more ambitious future for my father, our family means were reduced, and for the time being my father, with typical British thoroughness, conceived the idea that it would be a good thing for the idea that it wouse he a good using reme, if I was to become a plaint, to know how to tune a plain. Therefore I was how to tune a plain. Therefore I was Father's idea was that, if a violinist was obliged to tune his violin, a pianist should certainly be able to tune his piano. Alas, I never rose to the heights of a journey-

"My next lessons were with a Dutch 'cellist, who was a very excellent musician with one a very executent musician due in Germany resembled the bagagage by a fortunate turn I was all or a class in the Berlitz Method, and taught lin, Germany, where I remained for Bering about the piano. I remember the first ang about the plano. I remember use miss seats, but a various assortment of cheeses, eighty-live hours a week at unity-live. Jeans to assort time. Seath Maior Concerto. I was in no way mouth-organs, farm-produce and concer-cents an hour. The union scale in many is my home at the present time. Estant Major Concerto. I was in no way mouth-organs, tarm-produce and concertual was in the state of the stat an ambitious work, and the only tangible journey took seventeen hours. results of these lessons from this man, my trunk in a little hotel near the station, mancial aid enabled me to remain another who shortly disappeared from town, is a my trunk in a little more used the source, and went out to see the town. Unfortu-year, who shortly usappeared that it still possess, and went out to see the score of the concerto which I still possess, nately I had made no note of the name of At the top of the score, written in script the hotel, or its location, and I soon be are the words, Bravo, Bechoven, Bravo can be hotel, or its location, and I soon be the words, Bravo, Bechoven, Bravo can be the words, Bravo, Bechoven, Bravo can be the words of the many can be the was a very remarkable teacher of pt. the days of the early part of this article.

French, Gaelic and Icelandic, and had aspirations to become fluent in these lanphrations to become mean it makes the body. In this way I found my paggage. Sugges, as well as in music, My mind. Thus my first night in Germany was spent. The Little Reverse of Richard Straus, the suggestion of the suggestion o guages, as wen as in boase. As more Thus my first night in Germany was spent was very active and I wanted to know in a police station—a fact which I careop, 9, No. 4, called *Triumerei*, is one of the most accordance of the mos was very active and 1 wanted to study of the control of the contro I studied harmony and composition almost flights up, for less than five dollars a month, Schumann's Troumeret and presents a entirely by myself, and before I was six-including breakfast. You see, I had only number of problems, both from the point teen had published a large number of two hundred and fifty dollars to last me of rhythm and of interpretation.

All the time our train laminy exchanges to the conservatory and registered for an are required to the conservatory and registered for an are required to the conservatory and registered for the piece, is often morrectly rendered every accessible subject, taking each week of the piece, is often morrectly rendered step. My father was a genius as a writer, two lessons on the piano, two lessons in by pupils who play the notes as if they He was so absorbed in the artistic and harmony, two lessons on the organ, one formed a broken or arpeggio-like chord. professional side of his career that the idea in composition, and various collateral subsome way I managed to get together enough money to study with various teachers for short periods, only to discover that some of them knew even less about the art than I had acquired in the time I had devoted to self study. This was discouraging, and inroads upon my little capital, and it was I realized that the time had come in my life when, if I expected to do anything of This enabled me to pay the magnificent any consequence, I would have to break sum of fifteen cents a day for my meals.

getting assignments of excellent material, seemed almost like an ambition to go to in barmony and surprised him very much. I taught twenty-six pupils at six marks a though very little instruction as to how the though very little instruction as to how the Mars, it was so far away. There was "At this time I was also studying organ lesson and made therefore about form material should be played." only one way in which it could be accom
It was very necessary for me to get time dollars a week. In those days this sum plished, and that was to sell the family for organ practice, and with the other was a handsome income in Germany. piano. After a conference with my father work that I was doing it was very difficult remained in Leipsig eight years, being they consented to this, much for me to keep up with the allotment to my deliver the control of the control to my delight. I had made, however, one which Homeyer had given me. The only to my delight. I had made, however, one which Homeyer nau great has to watch serious mistake. Amy Fay had written way in which I could do this was to watch her book several decades before the time for every opportunity to get hold of the lessons in harmony in his home. He when I read it. I had not realized that university organ. I found that very frewhen I read it. I had not realized that university organ. I round that the first peri- day for my lesson. I arrived at five the entire economic situation throughout quently the person who had the his person and the his person. If arrived at five the world naturally had brought about an od of the day, or eight o'clock in the o'clock and found the servant in great inevitable increase in the cost of living, morning, would be absent and if I got at consternation, saying that I had disap The costs that Amy Fay had stated in her

In Germany

book were those of another day.

tuner who found his chief inspiration in the tuner who found his chief inspiration in the many to spend a year. My destination coming birthday. The captain of a little come home, largely for financial reasons; Nebraska, and stayed there for five years, coal steamer, known as the Sauber, took but I determined to keep on and refused "The enormous musical talent to be me to Hamburg, and the fare was \$2.50. to go back. Finally my money got down found in the western part of the United When I got to Hamburg I traveled to to the pitiful sum of fifty cents. With States has made a profound impression Leipzig, fourth class, sitting on my trunk this I advertised for pupils in English, upon me. Here were the children of all the way. A fourth class car at that The landlady extended credit for a month, pioneers with original ideas, huge energy seats, but a various assortment of cheeses, eighty-five hours a week at thirty-five years, returning to Los Angeles, which

written by my teacher, at this time. Enterthusiasm for the composer, but hardly for the performer.

"In the meantime my general education had proceeded apace as in the case of all English boys. At the age of fourteen I english boys. At the age of fourteen I enterthing the performer is the case of all the case of all the case of police station and wait until morning when the registration slips came in from the

two manured and tray sounds to make the manured and the manured and tray sounds to make the manured an a. "All the time our frail family exchequer to the conservatory and registered for and frequently repeated during the course all other expenses. The next day I went the right hand in the opening measure,

Fifteen Cents per Day

HE RAILROAD FARE and the conservatory fees had already made Ex.1 necessary for me to rearrange my budget. from home ties and travel along new roads. It seems incredible, but this was the schedule upon which I survived almost without

An Inspiring Book exception for a wnote year.

The teachers at the conservatory not The triphing of the four thirty-second-stranding book by Any—the time, as well as talent, but they were tinetly like four even taps.

The rhythm of the four thirty-second-will appropriate the solution of the four thirty-second will be brought out disposed by Any—the time, as well as talent, but they were tinetly like four even taps. J read that extraordinary book by Amy
the time, as well as talent, but they were
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they are the read that extraordinary book by Amy the time, as well as talent, but they were tinetly like four even repay, "Music Study in Germany." Amy also enthusiastic about the intensity of In the succeeding measurements. know, was a pupil of Franz Liszt, Tausig, work. Here the teacher of composition according to notation: Kullak and Deppe. However well she was the great Jadassohn. He was a very may have played, she had an extraordinary kind, considerate man, with an optimis-gift with her pen, and she wrote such tic outlook upon life. He appreciated graphic descriptions of her glorious student industry, but was hardly prepared for the

evidently had the same idea. One bitter in the morning. **WE for fifty pounds sterling (two hundred and fifty dollars) for seven o'clock. At eight o'clock Nuss came little writing for the Neue Zeitschrift für

forty-six hours a week. I virtually dou-"I arrived at Leipzig at midnight, placed bled the union working time, but this fi- SELF TEST QUESTION" ON MR.

betrayed the "professor's" five o'clock days in Germany that I was fired with the industry I was only too anxious to give tually ended my struggles, because my snoozes to my parents, because I was really ambition to go to Germany. At first it In three lessors I did stays-five exercises financial problems were practically over, getting assignments of excellent material overlaps.

the keyboard at seven o'clock I would be pointed the master. My mistake was that able to get in two hours at the organ. Jadassohn meant five o'clock in the morn-There was an organist named Nuss, the ing, and not five o'clock in the afternoon, son of a famous Jewish organist, who Thereafter I always arrived at five o'clock

in and with an exclamation said to me, Musik, the same paper founded by Robert informally apprenticed to an itinerant the piano, seemingly a huge amount. With in allow with an extension of found his chief interiorities in the capital in my pocket I set out to Ger- "Have you been sitting here all night?" Schumann. While there I had many distuner who found ms chee inspiration in the bottle. Whenever he needed a little change was the Leipzig Conservatory. I started and collect it by tuning the piano. I is trouble to the many to spend a year. My desunation was the Leipzig Conservatory. I started and collect it by tuning the piano. I is trouble to the many to spend a year. My desunation was the Leipzig to go to Chicago, where I taught and collect it by tuning the piano. I is trouble to the conservation of the piano with Reinecke and piano with the piano is the piano in the piano is th my mother had prepared for my forth- my father was very anxious to have me Wesleyan University of Mu ic in Lincoln.

SPENCER'S ARTICLE 1. When should the "urge" to become a

A Rhythmic Problem By CHARLES KNETZGER

somewhat hurriedly, with a slight pause on the following chord; but they should not sound merely like grace notes or a



These chords extend through both staves and are to be played evenly, in succession, from the lowest in the bass to the highest in the treble. The melody note in the soprano occurs on the beat, the others being played slightly beforehand.

To Make Weak Fingers Curve at the First Joint By LARELDA BREISTER

WHEN your teacher in school asks the class to march forward, in which direction do you go, Jimmy?

how quickly they obey!

"Interpretation is based upon knowledge which every carnest pupil may Interpretation is vased upon knowledge which every corness physical acquire by sincere study, and it is that alone which distinguishes his music

An Appreciation of Schubert

By H. L. MENCKEN

REPRODUCED, BY PERMISSION, FROM The American Mercury

Henry Louis Mencken, author and editor, was born in Baltimore, Maryland, September 12, 1880. Beginning as a reporter in 1899, his rise was rapid till, in 1903, he became city editor of the "Balti nis rise was rapid till, in 1905, he became the "Evening Herald"; in 1905, editor of the "Evening Herald"; in 1906, on the staff of the Baltimore "Sun"; in 1919, on the "Evening Sun." He was literary critic of "The Smart Set" from 1908 to 1923; has been contributing editor to "The Nation" since 1921; and editor of "The American Mercury" since 1923. He is the author of many books and has done many translations. Among his books are: "Ventures in Verse," "George Bernard Shaw, His Plays,"
"A Little Book in C Major," and a series of treatises on "The American Language.

"A Midsummer Night's Dream" and Wag- its sources in objective experience. They almost beyond endurance. ner's from "Lohengrin." It is familiar, hunt, commonly, for the woman. Thus We know little directly about what but not threadbare: I have listened to it such a colossus as Beethoven is explained Schubert thought of his compositions. He within the past week with new delight in in terms of the trashy Giulietta Guicciardi. was, for a musician, strangely reserved. its noble and poignant melody, its rhyth- It is not necessary to resort to these puerili- But indirectly there is the legend that, in mic and harmonic ingenuity, its indescrib-ties. The life of an artist is a life of frus-his last days, he thought of taking lessons able Schubertian flavor. Nor is there any-trations and disasters. Storms rage end- in counterpoint from Simon Sechter. The thing stale about nine-tenths of his plane leastly within its own soul. His quest is for story has always appel pleasantly to mustic, or the songs. The former is played the perfect beauty that is always clusive, alvery little-far, far too little. The latter ways just beyond the sky-rim. He tries to they delight in discovering deficiencies in are youled in all the music studios of the contrive what the gods themselves have artists. My guess is that Schubert, if he world, but the populace remains unaware of them, and so they manage to hold their dignity and charm. Perhaps "The Erl King" and "Who is Sylvia?" have got upon the air by now, but surely not many of the remaining six hundred.

Schubert, indeed, was far too fine an artist to write for the mob. When he tried to do it in the theater he failed miserably, and more than once he even failed in the concert-hall. There is the case, for example, of "Heidenröslein," to Goethe's words. Goethe wrote them in 1773 and I. F. Reichardt set them in 1793. In 1815, a year after Reichardt's death, Schubert made a new setting. Was it better—that is, considering the homely words? No; it was harder to sing, but not better. Twelve years later the text was reset again by Heinrich Werner, a composer so obscure that even Grove's Dictionary is silent about him, but a man, obviously, with all the gift for simple, transparent melody of a Friedrich Silcher. When "Heidenröslein" is sung today it is to Werner's melody, not Schubert's,

Hundreds of Works Unknown

GREAT STRETCHES of Schubert's music, indeed, remain almost unknown, even to musicians. Perhaps a hundred of his songs are heard regularly in the concert-hall: the rest get upon programmes only rarely. Of his chamber music little is heard at all, not even the two superb piano trios and the quintette with the two 'cellos. Of his symphonies the orchestras play the Unfinished incessantly-but never too often !-- and the huge C major now and then, but the Tragic only once in a blue moon. Yet the Tragic remains one of Schubert's masterpieces, and in its slow movement, at least, it rises to the full height of the Unfinished. There are not six such slow movements in the whole range of music. It has an eloquence that has never been surpassed, not even by Beethoven, but there is no rhetoric in it, no heroics, no exhibitionism. It begins quietly and simply and it passes out in a whisper, but its beauty remains overwhelming. I defy anyone with ears to listen to it without being moved pro-

RANZ SCHUBERT, at least in Anfoundly, as by the spectacle of great grief, failed to contrive. When, in some moment actually proposed to seek the studio of
glo-Saxondom, has evaded the inSchuberr paid the price that all artists of great illumination, he comes within Sechter, did it in a sportive spirit. Going dignity of too much popularity. Even pay for trying to improve upon the world reach of his heart's desire, his happiness is to school to a pedant would have appealed his lovely "Serenade," perhaps the most made by the gods. "My compositions," he of a kind never experienced by ordinary charmingly to his sardonic humor. What moving love-song ever written, has es- once wrote in his dairy, "spring from my men, nor even suspected, but that happens Sechter had to teach him was precisely caped being mauled at weddings in the sorrow." Biographers, finding that sor- only seldom. More often he falls short, what an Arnold Bennett might have taught manner of Mendelssohm's march from row in the lives of their victims, search for and in his falling short there is agony Joseph Conrad, no less and no more.

Schubert the Contrapuntist

T IS ASTONISHING how voluptuously criticism cherishes imbecilities. This notion that Schubert lacked skill at counterpoint seems destined to go on afflicting his fame forever, despite the plain evidence to the contrary in his most familiar works. How can anyone believe it who has so much as glanced at the score of the Unfinished? That score is quite as remarkable for its adroit and lovely combinations of melodies as it is for its magnificent modulations. It is seldom that one is heard alone. They come in two by two, and they are woven into a fabric that is at once simple and complicated, and always beautiful. Here is contraputal writing at its very best, for the means are concealed by a perfect effect. Here is the complete antithesis of the sort of counterpoint that is taught by the Sechters.

No doubt the superstition that Schubert had no skill at polyphony gets some support from the plain fact that he seldom wrote a formal fugue. There is one at the end of his cantata, "Miriams Siegesge-sang," and in his last year he wrote another for piano duet. But the strict form was out of accord with the natural bent of his invention: he did not think of terse, epigrammatic subjects, as Bach did and Beethoven afterward; he thought of complete melodies, the most ravishing ever heard in this world. It would be hard to imagine him making anything of the four austere notes which Beethoven turned into the first movement of the C minor symphony. He would have gone on to develop them melodically before ever he set himself to manipulating them contrapuntally. But that was not a sign of his inferiority to Beethoven; it was, in its way, a sign of his superiority. He was infinitely below old Ludwig as a technician; he lacked the sheer brain-power that went into such masterpieces as the first movement and the allegretta of the Seventh, Such dizzy feats of pure craftsmanship were beyond him. But where he fell short as an artisan he was unsurpassed as an artist. He invented more beautiful musical ideas in his thirty-one years than even Mozart or Haydn, and he proclaimed them with an instinctive skill that was certainly not inferior to any mere virtuosity, however dazzling and however profound.

Instinctive Completeness

THIS INSTINCTIVE skill is visible quite as clearly in his counterpoint as it is in his harmony. Throwing off the pedantic fetters that bound even Bach, he



HENRY L. MENCKEN

the rules; they flow on with a grace like that comparable. of wheat rippled by the wind. The defect of prettiness is not in them. They show, Schubert the man. Beautiful always in DEAD A HUNDRED YEARS, he rether simple statement found another master.

Godlike Failures

of his generation remains more alive to- Such defects get into works of art when day. He was, to music, its great heart, as the composer's lust to create is unaccom-Beethoven was its great mind. All the panied by a sufficiency of sound and charmcontinues to be a contemporary. He was ideas. Within the limits of his interests

essentially a modern, though he was born in the Eighteenth Century. In his earliest compositions there was something far beyond the naïve idiom of Mozart and Haydn. Already in "The Erl King" there was an echo of Beethoven's fury; later on it was to be transformed into a quieter mood. but one none the less austere. The man lived his inner life upon a high level. Outwardly a simple and unpretentious fellow, and condemned by poverty to an uneventful routine, he yet walked with the gods. His contacts with the world brought him only defeat and dismay. He failed at all the enterprises whereby the musicians of his day got fame and money. But out of every failure there flowed

In all the history of music there has never been another man of such stupendous natural talents. It would be difficult, indeed, to

arts. He was the artist par excellence, in his thirty-one years than all the rest moved by a powerful instinct to create of mankind has hatched since the beginbeauty, and equipped by a prodigal nature ning of time. with the precise and perfect tools. The Music is kind to its disciples. When gabble about his defective training probably they bring high talents to its service they som of the fullest beauty is revealed—a comes down to us from his innocent friends are not forgotten. They survive among least saw that there was something extraor- longs in that rare and enviable company dinary and even miraculous about him Life used him harshly, but time has made -that what he did could lay far beyond up for it. Dead a century, he lives on. the common bounds of cause and effect. He is one of the great glories of the We know next to nothing about his mental human race. processes. He was surrounded by thirdraters, who noted with wonder how sav- SELF-TEST QUESTIONS ON MR. agely he worked, how many hours a day he put in at his writing-table, and what wonders he achieved, but were too dull lack of popularity with the "musical mob?" to be interested in what went on inside his 2. In what way is the life of the artist head. Schubert himself was silent on that quite sure to be a personal disappointment? subject. From him there issued not even 3. What is the chief characteristic of the fragmentary revelation that came from Schubert's counterpoint?

A Musical Story

An analysis of a piece always aids in The pupil, with the teacher's help, finds As ANALYSIS of a piece always and an account of the pulm, with the classification of the pulm, and the pulm its mastery. The young popil might be told these places and marks them. After one have done better here and there. Perthat his piece is a short story just like or two illustrations as to what is meant the ones in his school reader. The name by analyzing in this manner the teacher ment of this recording deserves to be enthe ones in his school reader. The name by analyzing in this manner to teather than the control of the piece is the title of the story. There and the child very auxious to show how joyed for its splendid worth. One may 166. The former, one of the greatest works are paragraphs, sentences, capital letters easily he can do it by himself. Interest better seek an enduring friendship with of its kind in existence, is written for are paragraphs, sentences, capital letters can, us and us to a second characteristic content of the second characteristic characteristics can be second characteristic characteristics can be seen an enduring triends on the second characteristic characteristic characteristics can be seen as characteristic characteristics.

got into polyphony all the ease and natural- ing of Beethoven's tortured wooing of ness of simple melody. His subjects and beauty-that his first thoughts, more often counter-subjects are never tortured to meet than not, were complete, perfect and in-

Art that Conceals the Artisan

their simple statement, they take on fresh and lovely way the greatest of them all. and ever more enchanting beauties when No composer of the first rank has failed one supports another. There are passages to surpass him in this way or that, but in the Unfinished, especially in the first he stands above all of them as a contriver movement, that are almost unparalleled in of sheer beauty, as a maker of music in the music, and there are passages equally fine purest sense. There is no more smell of in compositions that are seldom heard, the lamp in his work than there is in the notably the quintette. When Schubert lyrics of Shakespeare. It is infinitely artdied the art of writing thus seemed to pass less and spontaneous. But in its artless-and an underlying spiritual content which twelve-inch discs as set number M 35. out of the world. It was not until the ness there is no sign of that intellectual colossal figure of Brahms arose that it poverty which so offer shows itelest, for Johannes Brahms combines, to our way of ciety in London was recently received an even Beethoven and Bach, have been so seldom banal. He can be repetitious and SCHUBERT DIED on November 19, even tedious, but it seems a sheer impossi-1828, a hundred years ago. No man bility for him to be obvious or hollow. rest begin to seem a bit archaic, but he ing ideas. But Schubert never lacked



THE GREAT HALL OF THE SCHUBERT SONG FESTIVAL, VIENNA, AS SEEN BY THE ARTIST OF THE Vienna Newest Nachrichten.

match him in any of the other fine and curiosities he hatched more good ideas

MENCKEN'S ARTICLE 1. What is the reason for Schubert's

By ADA E. CAMPBELL

no other art can claim. The music of From the National Gramophonic So-

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By Peter Hugh Reed

A department dealing with Master Diva and written by a specialist. All Master Divas of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "This Errors, Dept. of Reproduced Music.

he entered into this inheritance, but "he the melodics at once, it is has put their legacies to interest," writes reason of their ahundance." no mere Alexandrine, no grammarian poet, man who has been touched content to accumulate with a patient and inspiration. You may, if laborious industry the gifts that have been that it has an appeal more i are born in the purple. Erudition, in short, immediate intimacy with this work, may copy the work of Genius; but Genius Briefly analyzing this Serbet, the first alone can develop it."

of design which prevents an appreciation may contain. So with Brahms the rich-quality to the third movement than a transitory hearing,

than through the medium of the phono- set, numbers 105-108. graph. Its expressive potentialities yield and reyield this wealth of pattern and thought, with each successive audition. The spiritual qualities unfold in the manner of the rose, petal by petal, until a blos-

An Epic Achievement

"Violin Concerto," performed by songs.

Fritz Kreisler with Leo Blech and the It is written with characteristic finesse this set of discs. The whole thing is built to outline Debussy's alliance with that unup by Kreisler in the manner of an archi-known world of eternal sleep; for it was the fragmentary revelation that came from Schubert's counterpoint!

Only once or twice do the difficulties of untimely end. This soriata is well understand the schubert's parfollowed like a cataract—that he knew noth—ticular talent excel?

Only once or twice do the difficulties of untimely end. This soriata is well understand the listener in his excellent performance. Moise, M. Ginot and Mile. Laskine. It is the listener in his excellent performance. Moise, M. Ginot and Mile. Laskine. It is bilities permit those who are captious to French Odeon Company on three ten-inch analyses of a worthy interpreter's work.

USIC is, as has often been said, a We doubt whether a finer player than sense art. Yet music also owns Kreisler could have been chosen for this an intellectual stimulus and appeal concerto. This work is issued on five

example, in Haydn. Few composers, not thinking, a most perfect example of an other interesting Brahms' work. This was allied trinity of artistic expressiveness. his Sextet in G major, Opus 36. Because of this he may be called the well recorded and most commendably in-'crown and climax" of the Romanticists. terpreted by the reinforced Spencer Dyke And, too, we can find in Brahms' use of Quartet. Here is a work of extremely shifted and crossed rhythms an augury elaborate polyphonic structure but defiof the rhythmic trend of the modernist. nitely imbued with a spiritual beauty and Brahms owns the inheritance of Bach an absorbing intellectuality. It would seem and Beethoven. Hadow tells us that "he impossible for anyone to comprehend its claims the counterpoint of the former and intricacy of thought upon a single presthe structure of the latter." Not only has entation. But, if one does not hear all Hadow, "and has enriched the world with this, this work is not merely a scholastic an augmentation of their wealth. He is concept. It is the work of a prister craftslavished by a previous age. The artistic sensuous. But it is none the less a defheritage is not won by right of labor, inite appeal. Those who enjey score-readand its dynasty falls only to those who ing will find by so doing a closer and

> movement is conceived in the manner of a Sometimes the first audition of a musical dialogue. The Schere Brahms' work may not reveal its greatest movement is characteristic of Brahms who beauties. It is not necessarily a complexity could not always be jocular. It is a serious expression with only the underlying out rather a complete absorption. A first rhythm and a short section of broad glance into a treasure chest may not reveal humor to establish its appellation. There the intricacies of beauty which that coffer is a thoughtful beauty and an introspective ness of his musical thought requires more movement is the only truly emotional one of this work. Here Brahm casts aside There is no place where the music of his seriousness and become quite gay. this master should prove more appreciable There are four twelve-inch discs in this

A Debussy "Swan Song"

ONE OF Debussy's last works was a sonata for flute, viola and harp. It comes down to us from his innocent triends are not torgotten. Lifey survive among Diosent, lowever, unince one tose in that in the style of Rameau or Coupering, and fellows in Vienna. They never estit the durably salient men, the really great it is ephemeral neither in its existence expression in the miniature, embodying simplicity of thought, this sonata does not attempt to equal his larger works. It is, in fact, a reproduction of the subjectivity THE RECENT issue of Brahms' of thought which we encounter in his

Berlin Stage Opera Orchestra, marks an and refinement and with a charm and grace epic achievement in recording. This great which it would be difficult for the most violinist, now at the crowning height of captious to eschew. There is a wistful his career, is revealed at his best. There quality in its serenity of thought and a is a confident glow of superior artistry in spiritual subjectivity which might be said tectural structure of superior beauty, next to the last work he wrote before his There are, however, always points which a work which, because of its intimacy of will be criticized in the finest rendition concept, gains in recording, since it perwhich finds an enduring existence such mits a closer proximity between the listener is recording gives. The repetitive possi- and the composer. It was recorded by the

(Continued on page 59)

THE ETUDE



DEPARTMENT OF

BANDS AND ORCHESTRAS Conducted Monthly By

VICTOR I. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

semble beauty of tone rather than mere brilliancy. With this object in mind the use of high pitch has been universally abolished; the thin-toned Eb cornet has The Cornet and Trumpet in been relegated to the discard, and the shrill, nerve-racking Eb clarinet is rapidly following its relative of the brass section. Band and Orchestra In the campaign to raise the musical and instrumental standard of the amateur bands of America, due consideration must

We know that the trumpet is an instru- chestra.

the London Sym-

reached its greatest development, by the tone is preferable.

that the cornet was developed. Valves were first applied to the various the cornet. It surpasses the trumpet in brass instruments—making possible the mellowness and purity of tone, in flexibil- wow, laughing, braying, moaning, hieperformance of chromatic passages—dur—ity, in coloring and in ease of articulation, coughing jazz has been reached and passed ing the nineteenth cuttury. This was are. The trumpet peculiarly excels in fan- and dance must is again beginning to complished by the Prussian bandmaster, fares and in passages requiring especial sound like something more than petulant Wilhelm Wieprecht.

be given to the right place and correct

use of the cornet and trumpet.

HE THINKING bandmaster of to-

day is striving to attain in his en-

than the Bb trumpet, which is now used purpose of securing contrast. The trumfactory instrument to employ in a small almost exclusively. The compositions of pet should not be used for playing either ensemble. the earlier symphonic writers specify solo cornet or first cornet parts.

A large number of high school bands trumpets F, E, D and other keys. The

No great bandmaster has employed the use a trumpet on the first chair of the present orchestral trumpeter transposes trumpet except on trumpet parts. Gen-cornet section-to the great detriment of erally a proportion of four or more corthese parts to the Bb instrument.

The trumpet which was most widely nets to two trumpets has been used. Gilemployed in the large orchestras was the more, Godfrey, Sousa, Pares, Pryor, Goldstrument had the same pitch and range as example. being the F below the staff. By reason of the great length of tubing, it had a wide range of harmonics. Above the 7th, a scale of open tones could be played. That net soloists being obtained instead. We such a shell-shocking barrage of sound. the Eb (fourth space), could be played who have won fame as cornet soloists— the state band contests recently when Edopen, thus requiring a very sure embou-

trumpet parts lie-it has been almost whol- others.

Prima-donna of the Brass Band

T WAS shortly after the development phony Orchestra) of valved instruments that Sarrus, a and Edward Lle-French bandmaster, developed a family wellyn (of the of brass instruments called Saxhorns. In- Chicago Symcluded among these was the cornet (or Bb phony Orchestra) soprano Saxhorn) which, though of the could easily have same pitch as the Bb trumpet, had a larger done so. tubing which was conical throughout the chose instead to greater part of its length. This gave to play trumpet in the cornet a fuller and much more mel- these great orcheslow and suave quality of tone. In con-sequence, it immediately became the prima-career of soloists. donna of the brass band.

In the band many of the leading arias, ent age of jazz was melodies and obbligatos are allotted to inaugurated the members of the brass section, and the trumpet was cornet, by reason of its great flexibility adopted by the and full pleasing quality of tone, is pe-culiarly fitted for the leadership of the orchestras bebrass choir. The symphony orchestra, on cause of its piercthe contrary, employes the brass choir ing, strident quallargely in percussive passages and as inner ity of tonc. Since harmonic voices. The trumpet (together these organizations with the trombone) is particularly effective were given a great tive when so used and is the logical so- deal of publicity,

prano of the brass choir of the large or- the instrument manufacturers began to make and advertise trumpets more extenment of antiquity while the cornet is an Many symphonic and operatic composers sively than cornets. Theater orchestra instrument of rather recent development. have required both trumpets and cornets leaders began-without any rhyme or rea-The trumpet has been in use since early in the performance of their scores—the son—to follow the example of the jazz-Biblical times, though it attained its cornets for melodic passages and the ists. Unfortunately, the amateur bandspresent worth only in recent years—having trumpets for passages where the trumpet men displayed as little judgment as the orchestra leaders and permitted themselves addition of valves, at about the same time In the band the only logical instrument to be led astray by the advertisements of

for first position in the brass section is the manufacturers. Now that the peak of blah-blah, wowbrilliancy, but it should be allotted the rhythm, jazz leaders are beginning to dis-The trumpet was originally much longer leading melody only occasionally for the cover that the cornet is a far more satis-A large number of high school bands

the ensemble. These players and bandmasters seem to rate the judgment of a jazz leader more highly than the welllarge instrument pitched in F. This in- man, Innes and Conway have all set this founded judgment and artistic taste of a Sousa or Goldman. The writer once heard a great concert band, of foreign origin, NO TRUMPET soloists have been enexclusion of cornets—but he trusts that gaged with any of these bands, cor- his ears may never again be assailed by

s. F. G. A. Bb, C. D. and so forth, above can readily recall a great host of artists I was assisting in the judging of one of Jules Levy, Mathew Arbuckle, Paris win Frank Goldman, conductor of the fa-Chambers, Herbert L. Clarke, Herman mous Goldman Band, was asked to judge This instrument possessed a large tone Bellstedt, Bowen Church, Alessandro Lib- the class of soloists on brass instruments. of noble, heroic and majestic character, eract, Seeve Crean, Walter Emerson, John At its conclusion Mr. Goldman stated that but due to the difficulty of performance Dolan, Frank Simon, Bohumir Kryl, Del he "had heard several very meritorious in the upper register-where so many Staigers, William Tong and countless cornet solos-but they were all played on the trumpet." He stated that they would ly displaced by the smaller instrument in How many trumpeters ever gained so have sounded much better if played on the much renown and public favor as any of cornet and that the players could have these? Such great artists as Solomon (of played them much more easily on that in-

strument - indeed, that they were greatly handicapping themselves by the use of the trumpet.

Levy, Bellstedt, Arban, Hoch and other writers were intended for the cornet and are far less pleasing when played on the trumnumbers as Nevin's Rosary, Bartlett's A Dream, the aria from "Roberto," and similar numbers become almost a travesty, when played

on the trumpet. bandmaster should

insist upon the use of the cornet for the performance of first parts and for solos. He may sometimes find it necessary to use the trumpet for these parts, since the players have provided themselves with this instrument, but he should use his influence to popularize the cornet and give it the preference in his organization.

The trumpet has an important place in the large symphony orchestras, but there is absolutely no reason for members of high school and other amateur bands purchasing trumpets except from a desire to play only second and third parts.

The trumpet, as leader of the brass section, is permissible in a small carnival or circus band of the blatant variety for the reason that three trumpets can produce as much atmospheric disturbance as five cornets. A thinking bandmaster will scarcely accept such bands as a standard.

Bandmasters should use their influence to induce players to provide themselves with instruments best suited to their purpose. With the cooperation of all ambitious bandmasters the cornet will soon again assume its rightful place in our bands-with a consequent improvement in the hand tone.

The player who desires to become a first-chair performer or soloist in a band vill do well to devote his time to the study of the cornet. Should he later wish to engage in symphony work he can readily adapt himself to the trumpet.

The Art of Substitution

By ROBERT PRICE

ORTUNATE is the orchestra leader who has learned the secret of clever makeshifts. Especially true is this of school supervisors and those who work in rural communities where the available players are usually not the well-rounded group needed for an ideal orchestration. It surprising what a little scheming can do in transforming the common violincornet-saxophone-piano aggregation into an artistic, harmonically balanced whole, be used as a firm basis upon which to build a more efficient organization.

We shall start with the double-bass. A common substitute here is the bass horn.
A tuba, a baritone or even an extra trombone may be used quite efficiently. Perhaps, too, one may be lucky enough to find a B-flat bass saxophone. (It is assumed that the reader is familiar with the proper transpositions necessary.) If none of these instruments is available, the part may be played on a reed organ, on a harmonium or even quite effectively on the lowest register of the piano by a player other than the accompanist.

Cellists are frequently missing. Here a C-melody saxophone or, better, an E-flat alto saxophone or, best of all, a B-flat tenor saxophone can be put on the cello part. With none of these available, the never-failing reed organ or the harmonium may be worked judiciously.

Viola players are even more scarce Fortunately, however, many orchestrations provide for this exigency by including substitute third violin parts which are quite effective. Or, if necessary, the conductor can transpose the viola score for the lower range of the violin.

(Continued on page 53)



PROFESSOR TOSTI FYNGIRS PERFECTS A WAVE-DESTROY



SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

HE GENERAL school program of today has been criticized for its ver-emphasis of the purely intellectual and the purely physical training of youth and for its serious neglect of a third fully as important an aspect of the individual, namely, his emotional nature. In as far as insufficient attention is paid to the proper development and fusing of these three elements, the child fails to obtain a well-balanced, thorough educa- future. Often he is finally stranded as a importance, because many of the retarded, and the esthetic deed. The competence

of systematic personality development and society. and leaves room for their enmeshing them- or later to fail. selves in pernicious anti-social and a-social.

The general problem before us is, babits, traits, preferences and practices.

"What can the school system do to prevent

Institutions sheltering, treating and or minimize such breakdowns?" disciplining the socially-wrecked house "What can it contribute to the improvean appalling number of public school and ment of the vital efficiency of those tend-college graduates, whose earlier or later ing toward incompetency?" Our special downfall was caused not so much by problem is, "What may be expected from physical, intellectual and vocational defi- music in this particular treatment of the ciencies as by their emotional immaturity, ungraded, retarded and deficient chilweakness and perversion or emotional dren?" lopsidedness and over expression

Conditions in College and High School

IN THE colleges and universities are found a rather surprising number of is symptomatic of physical, emotional, ina destructive tyranny over their physical which the children are the victims. and intellectual powers. This functional

flict and struggle often go through dangerare sometimes found at the brink of breakdowns or they actually do collapse, without any serious indication of such change for marks. But these evaluations of the pathic. purely intellectual status and achievements purely intellectual scatus and accurevances.

After assignment to the special group of the individual have failed to consider to which he belongs, he is treated an intellectual and social stimulation and upon the sake of technical perfection as for the choosing of the condition of the entire personality and conditions of the condition of the entire personality and conditions of the condition of the entire personality and conditions of the condition of the entire personality and conditions of the condition of the entire personality and conditions of the entire pers ances which suddenly obliterate what has been acquired intellectually.

The Deviating Child

school a number of deviating children last but not least, the children themselves.

When dropped from such division the the physical properties of the physical physical

Music for Sub-Normal Children of the Public Schools By WILLEM VAN DE WALL

The rapidly developing art and science of the public institutions, a burden upon liable to suffer from a sense of inferiority prepared and willing to cooperate with

this grave omission in the bringing up of collegiate and high-school breakdowns strong factor in much of their problematic has within her the ability to bring about youth, which jeopardizes the homogeneous identical emotional and other functional conduct. socialized development of many children deficiencies which cause all of them earlier

The Psychiatric Approach

students whose emotional tendencies, of tellectual and social conflicts, deficiencies, lofty as well as reprehensible nature, exert weaknesses and pathological conditions of

lack of balance, if not recognized and provement of pedagogy can be attempted, remedied at an early date, is liable to cause the physical, emotional, intellectual and sograve disturbances, breakdowns and catas- cial status of the child has to be ascertained in order to have the causes of his As to the high schools, boys and girls in deficiency established and the particular the adolescent period of emotional con- line of treatment and education prescribed. For this reason a diagnostic class is the

ous valleys of despondency and soar to first consideration. The child is studied equally perilious heights of elation. They by the psychiatric staff, consisting of the psychiatrist, the psychologist, the social worker or visiting teacher and the teacher. It is suggested that he be kept in this the worse having found expression in their class until it can be ascertained in which school reports. Many of these unfortu- one of the following groups he should come themselves, their physical lagging, is endowed and generally suited for it, emotional spasms of indifference, as well creative music work, including the makenship of the control o dents. Indeed, they have made high capped, the mentally deficient, the psycho-

After assignment to the special group to bring to light grave emotional disturb-principles and methods, both medical and considerable measure. pedagogical, which this group demands. Until such classification is made the ungraded classes will remain hopeless educational and disciplinarian propositions THERE IS found in every grade for school administrators, teachers and,

who, on account of their peculiarities, do The curriculum of these classes should not keep up with the step nor follow in be flexible and based upon the limitation of the contract of the contr not keep up with the step nor follow in be flexible and based upon the limita- of the instinctive urges, has been noted to the direction of their classes and who be nors and possibilities of cause a direct feeling of satisfaction, in to his natural inclinations and to the theorem obstacles to the normal progress of whole and the capabilities and needs of cause a direct feeling of satisfaction, in this natural inclinations and to the theorem obstacles to the normal progress of whole and the capabilities and needs of cause a direct feeling of satisfaction, in this natural inclinations and to the theorem obstacles to the normal progress of whole and the capabilities and needs of cause a direct feeling of satisfaction, in the natural inclinations and to the theorem obstacles to the normal progress of whole and the capabilities and needs of cause a direct feeling of satisfaction, in the natural inclinations and to the theorem obstacles to the normal progress of whole and the capabilities and needs of cause a direct feeling of satisfaction, in the natural inclinations and to the theorem obstacles to the normal progress of whole and the capabilities and needs of cause a direct feeling of satisfaction, in the natural inclinations and to the theorem obstacles to the normal progress of whole and the capabilities and needs of cause a direct feeling of satisfaction, in the natural inclinations and to the theorem obstacles to the normal progress of the natural inclinations and the natural inclinations are capabilities. tonic obstactes to the normal progress of whose and the capabilities and needs of the these classes. These children were segree acch individual in particular. The ultimate crease imagination, suggest moods pergated in special classes for two reasons: social and industrial usefulness of each sonally and communally beneficial. Its (1) to permit the regular classes to propupil ought to be kept in mind constantly. practice draws on forms of communication ceed unimpeded, and (2) to allow for Thus the goal of the ungraded classes within the power of the most handicapped special efforts to make the most of the should be the child's straightening out as well as the most intact individual, and deviator's possibilities and preserve and medically, first of all; his ultimate return it has a fascinating message for them all, deviator's possibilities and preserve and meaning, that of an, the manufacture of not only musical per se, but of ideas and music making, which, although not taught to regular classes, his training in local total of the most varying esthetic con- in class, may be proper and dear to an When dropped from such division the the physio-psycho-therapeutical work, the tent,

Stimulation Through Music

for the ungraded classes is, that, if applied sagaciously, it offers opportunities to all the types of handicapped children to partake in a socializing activity which they naturally crave and which permits gested along the following lines: them to express (instead of repress) some of their youthful longings for spontaneous minutes. and, at times, exuberant release of emotional energy. It also allows them emo-

outset of the struggle for existence continuous conflict and defeat, are in dire songs as possible. need of moral support. It is the music to them by giving them what music in a use for it, promises-an attractive and emo-

been less favored by Providence with vital dren's own music work. they have with less inherent strength to dancing. struggle against their own organic, func- Toy symphony and regular orchestra

Dormant Powers Aroused

USIC HAS been found to increase

deviating chiad tends to become an inuse coupling of present of present income and inuse coupling of present of present income and income a of no school, no vacation, no job, no and satisfaction. This last point is of great healthy inspiring personalities which at-

tract him as does a magnet and share with him a great love for an idealistic activity Such a personality will be his ideal. He will breathe and feel and think and act and improve, drawing from her energy, leaning on her mentally, following her example. Music is the bridge between the strong, the weak, the normal, the abnormal, the retarded and the progressive, the isolated and the social, between the emotional impulse misfit or an undesirable in one or another problematic or handicapped children are music-loving, child-loving music teacher, caused by their early academic social set- the medical educational authorities, is the reconstruction points with apprehension to These children have in common with the backs, a tendency which operates as a preferred guide of the retarded child. She through her work with handicapped children as much of an improvement as may be possible with the inherent capabilities THE GREAT significance of music of each individual child.

> The Program of Musical Activities AN APPROXIMATE music program arranged to achieve these ends is sug-

Length of session, from twenty to thirty Frequency of session, daily at least once

tional quiet if this is their need, or, again, ing to their natural endowment and therapeutic compensatory trend.

The ungraded children facing at the tiful singing of as many inspiring, lovely

Sight-reading and sight-singing only teacher's privilege and duty to give that for those who can carry it and will have

Music appreciation which will not stifle tionally full and constructive music hour. but develop individual and original musical What further has music to offer? Our imagination and convictions and which ungraded children, it may be said, have will have a practical bearing on the chil-

energies than the more fortunate brothers Rhythmic floor work as much as possible and sisters who left them behind. The for all who can possibly partake, despite retarded children incline to be sooner ex- physical handicaps, beginning with the simhausted organically and functionally. To ple kindergarten rhythmics and including function even as well as some of them do eurythmic and esthetic, natural and social

tional and social impediments. To over- or band work in as far as the individual

socially often unfavorable environment, man system; the composition of little they need continuous physical, emotional, poems, songs and tunes, not so much for

Musical dramatic activities, from dramatization of songs to the performance of little plays, with music, song and dance, general physiological activity and to increase the impulse to become acthus to increase the impulse to become actual an extent the combined physical,

Related Activities

THE PROGRAM should encourage

(Continued on page 53)

Teachers' Round Table

Conducted by

Prof. Clarence G. Hamilton, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



MEMORY PROCESSES

THE ETUDE

Please advise me short memorism. To not visualize my music, but after I have learned the notes, with ingering. I find that I can ble more. I can be more than the more tha

We may distinguish four types of memory work, namely, the visual, the muscular, the structural and the interpretative. Let us examine these types in order.

By visual memory is generally understood the power of recalling the exact notation of a given piece on the printed page. Here a factor notation is introduced which is only a working symbol of the music and not the music itself. Hence, although many players rely largely upon it, it should be regarded, in my opinion, merely as a temporary aid to memory, to he dispensed with when memorization has become complete and automatic.

Another species of visual memory, however, is concerned with the sight of the motions made by fingers or arm. This species is closely allied to the second type, muscular memory.

Juscular memory is the retaining in the mind of the muscular movements employed in playing the directions taken by each species is, therefore, solely occupied with technical details.

piece as a whole is an immense advantage in memorizing. Just as, in visiting a city with which you are unfamiliar, you will Principles and Problems. feel more confidence in your whereabouts if you have studied a map of its streets which should indeed be every pianist's W. S. B. Mathews, in ten books.

Interpretative memory assumes a clear conception of how the thought of a piece method. If you teach in your own studio, is developed, how each phrase mounts up you have all your materials ready to hand, to its climax, how various phrases and and can also save time by scheduling one sections are dynamically related and how pupil directly after another. On the other the piece is made a consistent entity by hand going to the pupils' houses gives you a gradual growth of interest from the outdoor exercise and also shows you under beginning to the very end.

In the ideal memorization of a piece the second type, concerned with the mechanism, is combined in equal proportions side? with the fourth or strictly musical type. better; and certainly a familiarity with tation. the structural details will still further in- As to your youthful appearance, this sure self-confidence.

time and patience should be unlimited, trons grow to have confidence in your

belongs. Concentrate on single measures youth! or phrases until you are able to trace each one out by making the proper motions on top of the keys, without sounding them. Gradually put measures and phrases together in the same careful manner, until your grasp over the entire situation is complete. And do not imagine that the work ends here; for a piece must be studied and re-studied often many times before that surety is attained which should

invariably precede public performance, A PROSPECTIVE TEACHER

I would like to start teaching soon. In a read was a soon to be read with a soon of the start teaching soon in a read was a soon of the start teaching soon of the start teaching with a start teaching with a soon of the start teaching with a start teaching with a soon of the sta

solie books on which to start besidence of the solid start of the solid start besidence of the solid st

(1) I see no objection to your starting finger and the distance it should go for to teach, provided that you continue to each new key, the arm adjustments build up your own technic and general necessary and all such muscle play. This musical knowledge. You should study musical theory-especially harmony and A knowledge of the structure of the teaching. For these purposes I suggest right and then go ahead;" and so keep hords, of the phases and finally of the Preston Ware Orem's Harmony for Be- your pupils well in hand until you are Music and my own Piano Teaching-its flights.

(2) Music Play for Every Day, recently in advance, so a clear idea of how the published by the Presser Company, is an details of a piece are articulated unifies ideal book for young beginners. John these details in your mind. This type of Williams' First Year at the Piano is also memory work presupposes, of course, a valuable. Then there is the comprehensive working knowledge of musical theory and thorough Standard Graded Course, by

(3) There are advantages in either just what conditions cach pupil practices. Why not try both ways, teaching some

When teaching at your home you can In this way the pianist, having made sure solve the problem of lost lessons by chargof his muscular movements, may properly ing for them, unless you have been duly subordinate these to that element of expression which should be his chief aim. fore. A firm stand taken on this matter occur at the same time. If the visual memory be added, so much the will save you constant trouble and irri-

ought not to be a serious drawback if Let me add that, to gain such a mastery, you can once get a start and if your pa-

especially in dealing with the complexities instructions. Don't worry! Time will of the polyphonic school to which Bach soon enough remedy the defect of extreme SLOW OR RAPID

ADVANCEMENT?

Which do you coasider best for pupils, to advance them rather alowly properly to advance them rather alowly or to push them rapidly should be a settled for two years and is advanced to the first grade. She lives on a first deal. During the busy season she even has had to miss several lessons. She likes must be that are the season she even has do to make the season she even had to miss several lessons. She likes must be that the season she even how a to pull of that sort comes to you from another escaler—R. It

Unless the pupil whom you mention is a heaven-sent genius, like Mozart or Raphael, she has been rushed altogether unwisely, since it is incredible that she time with perfect propriety, since their should properly cover five grades in two mechanisms are entirely different; but you years, especially when so handicapped. A certainly would not press down the soft pupil should be carried along as quickly pedal when playing loud chords, since one as she can to master not simply the notes but also all details of technic, fingering and expression, but no more quickly.

A pupil who has been pushed too rapidly is a difficult problem, for she naturally resents being "put back to the beginning" or, in other words, being drilled on fundamentals which have been grossly neglected and which must be understood if she is ever to play decently. Take care not to discourage such a one by giving extremely easy material; but, while assigning music that is fairly hard for her to read, keep her at work on technical exercises that will build up the needed foundation.

You are wise in judging that thoroughness is vastly preferable to mere rapidity of advancement. Remember Davy Crockform-also books on the subject of piano ett's celebrated motto, "Be sure you're ginners, Stuart MacPherson's Form in confident that they are prepared for loftier

> NOTATION PROBLEMS (1) How is the following played?



Is the first note struck twice?
(2) In writing out intervals of scales,



how do you obtain the correct num-ber of half steps in the diminished third on the tonic of G flat?—N. J.

(1) The first note is struck but once and is held through the time of the second. Two parts are involved, each two rhythmic accent; and those of a sustained beats in length, the one consisting of a character are especially desirable. As to sustained half-note and the other of two compass, remember that the early classics quarter-notes. But, since both of these parts start on the same beat, the two D's

(2) Theoretically, the upper note of a diminished third from Gb is B treble flat



SIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PER-TAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BE LONG TO THE "QUESTIONS AND ANSWERS DEPART-MENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

THIS DEPARTMENT IS DE

a notation not in practical use. When this interval occurs, it is generally written



in its harmonic form.

USES OF THE SOFT PEDAL-

Should you use the soft pedal along with the loud pedal when playing loud chords? I have never been told to use the soft pedal with any piece.—M. E. B.

The two pedals may be used at the same of its functions is to soften the tone.

Reserve the soft pedal for pianissimo passages where a delicate, mystic tone is desired or for echoing passages where it will help to give the needed contrast. Observe that it is seldom used for single chorus, since its chief office is to give a

new quality of tone to an entire passage Generally speaking I should not employ the soft pedal in playing the earlier music, say written before 1800; and in modern music I should use it only when prescribed by the sign una corda or when a contrast ing pianissimo passage plainly demands it. Una corda which is a sign to press the soft nedal down is regularly followed by the sign t. c. which is a sign to release it.

THE REED ORGAN

A young teacher (O. F.) asks about reed organ material for a pupil to whom he has already given Presser's Beginners' Book. He is anxious to find pieces that are adapted to the instrument and that are at the same time of good quality. He says:

I should like to give him the easier classics, such as Schumann's Kindersticke, if they will fit into the organ compass. My problem is to choose for him something that is easy, yet not "easy sounding" nor yet "high

A good course for reed organ pupils is the Practical Method, Op. 249, by Louis Köhler, of which the three books (which can be purchased either together or separately) cover the ground from the very beginning to a considerable advancement. Occasionally some of the studies or pieces should be omitted as not effective on the

Organ pieces should, as a rule, emphasize melody and harmony, rather than were written for a short keyboard and that most elementary music occupies only the middle register. Many of the Schumann pieces which you mention, for instance, are well adapted to the reed organ. Examples of simple music may be found in the works of Bach, Handel, Haydn, Mozart and Beethoven, many of which

(Continued on page 63)

The Bugle Calls for Technic

By ARTHUR A. SCHWARZ

teacher can give the Bugle Calls in the dif- pedal. ferent keys, a simple matter, since the tunes are based upon some form of the als, the soft and damper. The damper ing the chord and slipping one finger at a sound than if no pedal is used. time up a half tone.

Reveille

& redicted ricted ricted

The left hand is first played an octave lower, the teacher saying, "That sounds the way one feels when he has to get up at that hour." The first chord is depressed without sounding the notes, and, during the exercise, all notes are held after they have been sounded. Different rhythms, such as are suggested in Philipp's Complete School of Technic may be tried, and the pupil should finally play the notes of the Call in the form of an arpeggio.

Taps is another fine Bugle Call that affords technical training, and the marching melody that is played in the Scout's parades is excellent. Here you have it, and a good rollicking tune it is,



This tune is not easy to play, holding fully it will produce excellent results. down each note, but, like other Bugle Calls, it will be learned with pleasure

When I was in the army I taught these tunes to some soldiers who could not read a note, giving them to each one in a different key. I even checked a real fight between two huskies who accused each other of playing "that thing wrong, I tell ya," by explaining that both were playing the tunes right, but that I had taught it to each in a different key. So we all puffed

Better Use of Pedal By Esther Haas

girl of to-day than the Bugle Calls. Then, the sound of what would otherwise be understand the use of the pedal is to take a why not the Bugic Calls for technic? The beautiful music by the wrong use of the piece where the bass has a tone followed

triad. Here the pupil may be shown how to transpose by the simple means of holdto transpose by the simple means of holdtranspose by the simple means of holdtra

Some pianos have three pedals, the two Here is what can be done with the just mentioned and a practice pedal. The damper pedal should be pressed down when the first tone is struck but

released before the next is sounded, unless ore the harmony changes.

ferent harmonies produces a discord by running several tones together.

No "TUNE" is more vital to the boy and So many, especially young players, spoil A good way for young musicians to Ex.2 by chords. For example:



the second tone is the same or in harmony and sustain the tone through the two unless you play the exercise in all the keys. the second tone is the same or in harmony with the first. Then the pedal is sustained chords, releasing the pedal before striking. Note how the weak fingers gain strength through these notes and released just be the next chord. Pedal marks are used in and suppleness. This is excellent preparasome pieces to designate where the pedal Holding the pedal with tones of dif-should be pressed down and released.

Soft pedals are used for expression effects and for accompanying a singer.



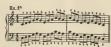
A MASTER ORCHESTRA

The amusing and interesting picture was made for M. Epstein of the Beethoven Conservatory of Music, in St. Louis. The following masters are playing in the imaginary ensemble: Raff, von Bulow, Schumann, Gounod. Rubinstein, Moszkowski, Wagner, Brahms, Saint-Saens, Scharwenka, Godard, Verdi and Goldmark. Can you pick them out?

Three Effective Exercises

By W. A. HANSEN

from practicing a few comparatively simple parallel motion, then in contrary motion, as minutes after her bed-time for every exercises in the proper manner than follows: by rapidly and carelessly wading through volumes of studies. The following exercise will strengthen the fingers and make them supple and independent. It is also good as an exercise in extension and for flexibility of the hand. If practiced care-



Practice each hand separately at first and If you have been looking for an exercise learning to play the violin or piano. in all keys, both major and minor. Play to make your thumbs more nimble and slowly and loudly and do not forget to dextrous, use the following fingering for a "fag," and no casualties took place. touch key bottom. In the course of time a number of weeks: Although I did not win the Noble Peace you may gradually increase the speed and R. H. 123132123132 1321313132 Although I due not win the source ease you may gradually increase us specially in the prize for averting a private war, I did you the quality and the volume of the 1343134144 143314143 learn that the Bugle Calls could be used tone. After a few weeks try to practice L. H. 13213131312 133131312 rapidly, both legato and staccato. Then



143141314123 1341414123

We are living in a contrapuntal age. Perpendicular harmony no longer interests us-even perpendicular dissonance has lost its fascination .- MARION BAUER.

Then note improvement in your scale and arpeggio playing. The second exercise is not easy, but it is

remarkably effective:

THE ETUDE

Practice slowly and heavily at first, each hand separately. And do not forget that Press the pedal on octave B-flat in bass it is impossible to obtain the best results tory material for the playing of double thirds, one of the bugbears of thousands of pupils. At the same time it is a valuable exercise in extension and for cultivating the side motion of the fingers. Practice

> tigue. This exercise will also serve as excellent preliminary work before grappling with Chopin's "Butterfly" Etude The third figure is an exercise for de-veloping flexibility of the fingers and

> legato and staccato. Avoid excessive fa-



Play both legato and staccato in all the keys; and do not forget to vary frequently the quality and the volume of the tone. Above all bear in mind at all times that even technical exercises can and must be played beautifully.

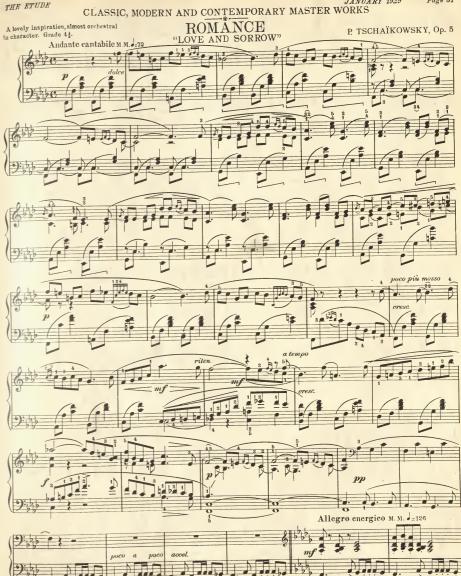
To Mothers of Music Pupils By FLORENCE ELLIS SHELBY

If the practice hour is made to seem of real value in the eyes of the child -if, for instance, each quarter of an hour of earnest practice means a penny in his pocket-he will be led gain a real enthusiasm for learning lis lesson. There is even an incentive to practice fifteen minutes extra if thereby he can proudly produce a whole nickel for his day's work.

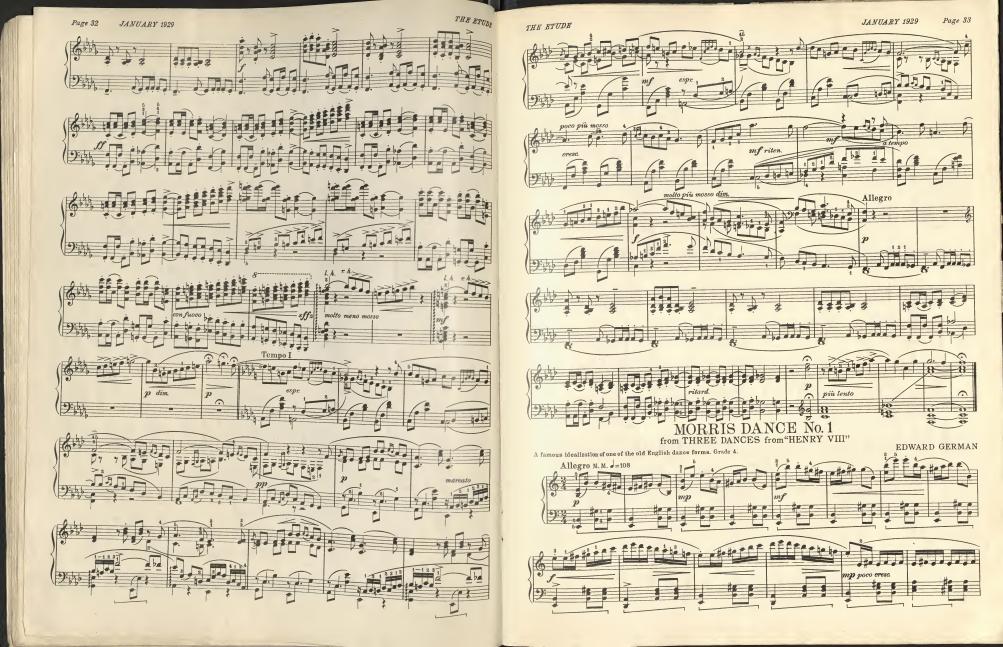
Another "bargain" that has worked amazingly well with a certain small INFINITELY more benefit can be derived play with both hands together, first in daughter is being allowed to sit up lifteen quarter hour she practices of her own ac cord beyond the required hour-a-day.

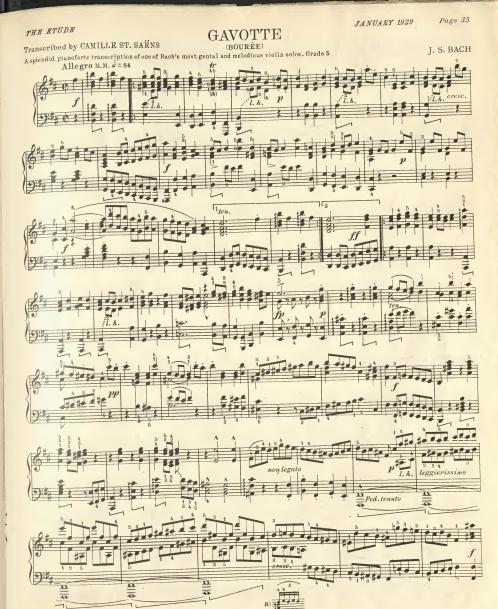
Again the mother may carry enthusiasm to the pupil by sitting down in the room and asking to hear "what daughter has for her next lesson." be it scales or what not. She is not to criticize, however, but merely to say, at the right time "That's fine! I just hope you surprise Prof. Music-teacher next week!" Enthusiasm is al-

ways contagious, especially in youth. Little pleasant ruses of this sort may easily be multiplied to suit individual cases. And they are oh, so much wiser than nagging and punishment—or a neglected lesson. Too many mothers learn to "play the grouch," while Johnnie or Susie is

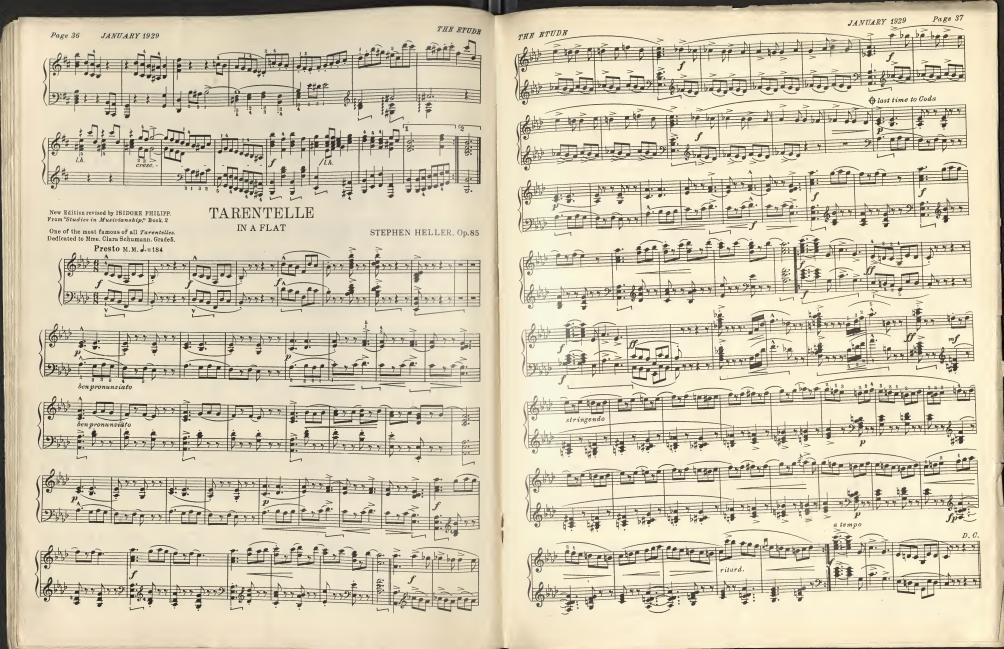


Other Music Sections in this issue on pages 3, 39, 75.







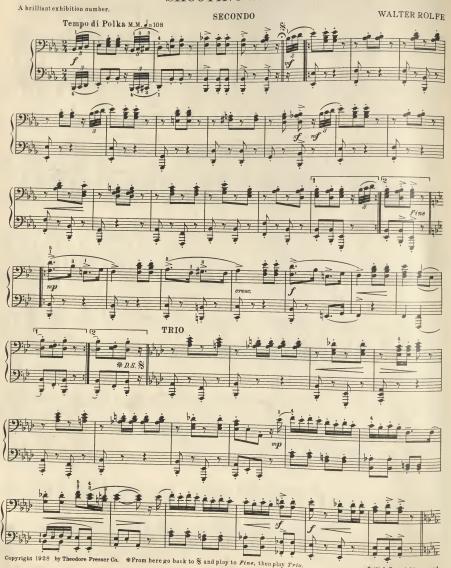




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Page 43

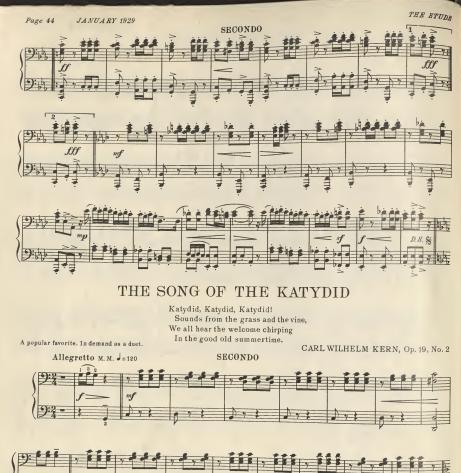
SHOOTING STARS



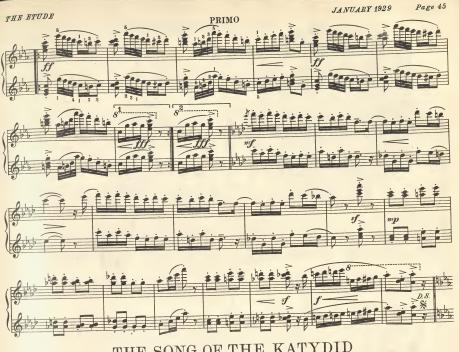
SHOOTING STARS

WALTER ROLFE PRIMO Tempo di Polka M. M. J=108

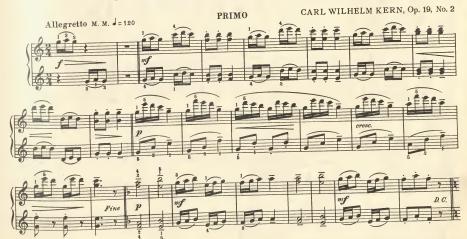
*From here go back to % and play to Fine; then play Trio.







THE SONG OF THE KATYDID



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EDUCATIONAL STUDY NOTES ON MUSIC IN GHIS ETUDE

By Edgar Alden Barrell

THE ETUDE

Midnight Lagoon (Creole Romance), by

Boat Song, by Virginia Bishop.

Imagine to yourself a very privity beat antifractive occupant, and—leak by the sound in the strength occupant in the stren



We think this bourfe alone would easily refute the charge that Bach is "dry" and uninteresting. What life and vigor there are to its themes, and how thrillingly their inventor has woven them together! Every note continued in that is seldem duplicated in modern composition that is seldem duplicated in modern composi-

goon (Creok Romance), by Jeurande.

goon (Creok Romance), by Jeurande.

Jeurande at the second considerable with the second consider

she will return often.

Romance, Op. 5, by P. I. Tschnikowsky.

Seried Rachaminist one verse a Remarket of the series of the ser

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6 yearly 1 a year

fe The Ister

Start the scales of Ex. 6 in the same

ng mine ma_____ng

mine yoh young yeh mine yooh yeh fine



EAD TONES are the most important tones in the voice. They are the overtones and should vibrate in all tones, even in the lowest, to give to them brilliancy and carrying Nothing should be cramped. Every article and book on voice culture emphasizes this advice. But the trick to overcome this cramped condition is not always clearly presented. Adults lose the juvenile trait of unconsciousness in high action because children are more under the direct influence of relaxation.

In much untrained singing, the tone is pushed from the throat. If this is done, the breath is forced out violently and the muscles, in consequence, contract. To overcome this obstinate interference and rigidity and to insure an easy attack on the head tones, observe the rules here given and you will discover the much coveted, pure floating head voice.

First, open the throat wide, below the larynx, before sounding the note. This excellent advice is given in the theory of the eminent psychologist, Janet McKerrow, and is a great help to effect the relaxed position of the used muscles; at the same time assisting the rib action and indirectly inducing the larynx to move down-

Ex.3

nine nang nine nang.

increased upward pitch.

fire Con

yeeh yah yeeh yah

will help to head voice action.

Intervals

nine mine nine

Letiti to

na nee neh na nine na nine na yah yeh,yee,yoh yeh yah..... yeh

Second, inhale through the nose and start breathing at the waist.

Third, mentally lift your ears. This helps to place the muscles which pass from the tongue bone to the skull so they may act more vigorously and promotes the focus of the tone.

Fourth, make a groove in the tongue, so that the space behind the tongue is free for the action in vowel

Fifth, thinking of ee "like in feel" induces a smiling position of the mouth,

Finding Responsive Tones

NOW BY WHISPERING into the tone, and with the breath expansion under control, every high or low note should respond fully to the desired head

Sometimes indisposition or a tired feeling or depression affects the singing of head tones, due to the vocal imitation of body action.

Practice these exercises first piano, whispering, or make an imaginary pause before sounding the note so that the larynx should have time to move downwards first to make room for the expansion

The n and m insure the use of nasal IN MAKING a leap from one tone to

Ex. 1



na nang mine nine mong ment mon mong nang, nine mang, mang ment, nang, Mang like in French mout

with a smiling position of the mouth,



The SINGER'S ETUDE

Edited for January by

EMINENT SPECIALISTS

"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

Improving the Head Gones By LOTTI RIMMER

that objectionable throaty slur. Therefore, need to be filled with resonance, as well as it is important to help the muscles to do the nose cavitics. Scales are to be practheir work without interference. As the ticed daily, for strengthening the breathhighest note and the ascending from the ing apparatus. owest first note adopts the timbre and Ex.6 quality of the first note, the fundamental note needs to be manipulated very carefully. For should the first note be badly

care of themselves.

To follow the "send-off" properly,

ears placed high, mentally. Remember always to start singing by manner as the intervals before treated, first opening the neck below the larynx with head voice, so that the ascending before making a sound. Practice these notes which follow can climb up unhamexercises slowly at first, and accelerate pered and be freed from the interfering



By Homes Henley

diaphragm; and they very reasonably with my thumbs under your shoulder

of the nack. Dour assume any local merely two ways of expressing the same stretching of the very skin, around the chest and the back, is an indication of the

THE ETUDE

"Middle Voice First" By Sidney Bushell

PROFICIENCY in mastering the "mid- Tone is the first vibrations of the vocal

dle" of the voice, not the ability to cords, augmented and amplified by the die of the voice, not the ability to cords, augmented and amplified by the produce a tolerable "G" or to probe various resonating chambers—chest, mouth the profundities of the "F" clef, is the and the bony cavities in the face and befoundation of vocal technic and success. hind the nose. But, in order to ascertain what portion is
Just as the materials comprising the the middle voice, one must determine the metal pipes of an organ determine the the matter voice one possesses. Here "qual-quality of tone emitted by them, so or "timbre" must be considered. Let the quality of the human voice is largely two voices sound a tone at the same pitch. determined by the size and shape of the One will be of a quite different character resonance chambers and to some degree by from the other. One may sound higher the character of the bony material comthan the other, with an unmistakable prising them. tenor quality compared with the fuller After discovering the type of voice the baritone of the second. Yet precisely the next essential is to train the middle of same number of vibrations of the vocal that voice until it is capable of being used with all the gradations of coloring and all cords produces either tone. There is something besides pitch, then, the power (always subordinate to beauty

that determines the type of voice—an elu- of tone), which rightly belong to it. sive quality, not compass nor range, which With the foundation thus made secure, settles the question for the individual voice the voice will easily accomplish the occafor life. Then, as a great authority has sional flights demanded by the normal songsaid, "There is a middle to every voice. Since it is by singing too long away from said, There is a minute to every solet to be similarly solet to be significant to be said this should be solet in a position not it is about this that the tessitura (texture) the middle of the voice, in a position not of the music and practice should be woven." natural to it, that is injurious, the chief

In singing terminology "voice" embraces point to be seen to is that song and voice all the tones that the vocal mechanism is are mutually suited and that the pattern capable of producing with artistry and of the melody favors the tessitura of the ease. The "middle" of the voice comprises voice. The song unsuited to the voice is those tones, usually an octave or so, which sure to be sung ineffectively. There will are produced in the easiest and most ef- be a discomfort to the singer which will

Foundation First

be surely felt by the audience.

By George Chadwick Stock

It is well for every young singer to or haphazard work. Progress in singing, remember that there can be no real and therefore, rests upon intimate knowledge satisfactory achievement without proper of each step taken. Without such knowledge. satisfaction assured in the proper of case sep taken. Without sould another preparation. Performance is measured by edge you are sure to stumble and fall preparation. See to it that you make it when some trial of your abilities comes horough. No dependence can be placed on guessing horough.

The First Vocal Lesson (Continued from page 48)

about maintaining the chest in an arch. The other exercise calls for your inhal-This requires quite a bit of strength, and, ing a deep, deep breath very slowly, conif one attempts it only during the time suming a period as lengthy as possible, a of practice or at lesson periods, it will be half minute, at least, at the beginning. found somewhat arduous. You will re- When the lungs are filled, hold that member how deep-chested have been all breath whilst counting mentally twenty the great singers whom you have heard slow counts, and then exhale as slowly and seen. Those powerful chests were the as you inhaled. Eventually you should be result of right breathing and of maintain- able to extend the period of inhalation and ing themselves in an arched position con- of exhalation to fully a minute. stantly for the deep breaths that filled your breathing to the act of singing by them. But the strength for that perstriking a comfortable note on the piano petual arching must be built up gradually. and singing a tone on any vowel, interrupt-So I recommend that you hold your chest in that high, vaulted arch many, many times a day, but only for a few seconds at a time—five or ten, not more. Never permit yourself to become fatigued. In the end you will find that the position maintains itself when you sing, and you will also find yourself possessed of a royal walking-carriage of the body and of a extend the time of both song and silence: splendid chest development.

Exercises for Lung Development AS FOR exercises for lung development, I could show you a hundred, but I shall actually show you only two, because they are the most directly prac-

tical, and because one of them, at least, less you come to have some intelligent and has come down from the great Italian masters. This one consists merely in counting aloud, either in the speaking or tempt will reach about forty or forty-five, you exercise that freedom of the throat Each day try to increase the number, and head-spaces which is imperative if When you have reached one hundred and your voice is to express the sentiments you fifty on one breath (as Tito Schipa is said wish it to, to have done), you will have a breathcontrol worth all your efforts.

(Part III of this article will appear in When you write to our advertisers always mention THE ETUDE. It identifies you as one in touch with the higher ideals of art and life.

At this point you may profitably join

ing that tone with brief silences (the

breath to be suspended during these

silences, but no new breath taken). Thus:

one beat song, one beat silence; one beat

song, one beat silence, and so on until the

breath is exhausted. But the exercise

must be done on the same breath. Then

two beats song, two beats silence; three

beats song, three beats silence; four beats

will be found particularly good both for

I have dwelt thus long on your breath-

ing for the very excellent reason that un-

breathing is the very bed-rock foundation

of all that follows, and by it alone can

song, four beats silence. This exercise

without I a would

breath and for tone control.

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fritte to

In the foregoing, "ment" is pronounced "mahng," as in the French.

In the next study, whisper the tones,



IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT

some amount of flexibility, to blend well. I N SCALES, the head resonance is espethe transition of registers and to avoid I necessary, as the head cavities \$000 m yeeh, you, yoh ya yeh yea, yah year yonder, yeard yonder yeard __ yoh The "y" is a splendid preparation for

vocal position and should be practiced The higher the notes, the less breath; but greater control over the increased breath pressure is required. Sing these produced at the start and slip back, then exercises in a flute-like voice, whispering the effect of the skip is a failure. Therethe effect of the skip is a tailure. Therefore, if great care is given to the first note the following ones will largely take care of themselves. first it with

To follow the "send-off" properly, start the tone by whispering into the note. This is necessary, particularly in the soft low tones, on account of the vibrations taking a longer time to swing. Avoid closing the lips or the teeth, as this would prevent the joining of the notes smoothly Keep the tongue loose in front, with the

ni-ne na n - ang mi-ne na n - ang yeeh__ yoo yah ___ yeeh__ yoo yah__ Increased stretch of the membrane gives

> scales first only in groups of notes, and later proceed to the entire scale. Patience is the watchword of the singer's success. Work slowly, carefully, enthusiastically, thoughtfully and energetically, and the native powers of the voice are bound to grow. Only remember that it takes time, and then more time, for an art to mature. By practicing these studies with this thought in mind, beautiful head na-ang nine young shine yeh yooh tones, within the capabilities of the individual voice, are bound to be accomplished.

The First Vocal Lesson

But now you must control that breath urged the undeniable fact that, if the mus- blades. Now breathe. But breathe out-But now you must control that breath angels are more more that there is the mass blades. Now breathe. But breathe our requires the aid of some very powerful fined to this region, the throat could not cally. That squite right, never upward, verifies the aid of some very powerful fined to this region, the throat could not cally. That squite right, and, Right! muscles. These are found at the sides but be left free to perform its lovely func. But the shoulders must not rise, rememmustes. These are found at the sides out to be to be to be to be to be to ber. Now again, but quickly-like a snapof your body, under the arms, and an exsee that there is no real difference in the shot, and mind that you "bulge out" your
back—under the shoulder-blades and exsee that there is no real difference in the shot, and mind that you "bulge out" your back—under the shouter-blaces and exsection there is no red unterence in the snot, and mind that you "bulge out your tending down to what is called "the small statement made by Melba and Melius and muscles just where I am pressing in. tehong down to what is caused the small state of the back." Both Melha and Luella that made by Galli-Curci. They are Capital! That sensation of the sensible

powerfully against the breast-bone and the fingers against the muscles of your sides,

tion which is used to press the breath

Let me stand behind you and press my correct tension in the proper region. And now I want to say a word to you

(Continued on page 49)

Organ-Meditation in D Flat Cadman

Prologue from "Evangeline Suite"

There are so many successful American

composers that several programs might be

made up in this manner. The above, how-

ever, is fairly representative of the best in

American composition to-day. A very

interesting program can be arranged from

Negro spirituals for the chorus and In-

dian numbers such as Mr. Orem's Rhap-

sody, Mr. Skilton's Fantasie and shorter

arrangements from Cadman and Lieurance

for the organ solos. The possibilities of

Most of the above programs are de-

signed especially for Sunday evening mu-

is called upon to give these. All of the

penditure of time and very little more of

jah and other overworked cantatas which

due respect to them, is not a little variation

The programs given here are only sam-

St. Saëns, Wagner and others. Most of

these programs can be easily adapted to the

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NE-MAN recitals are so not necessarily as regards the number of performers but as regards composers represented. Organ recitals and Sunday evening church musical services can be made most interesting and attractive in this manner. Far from lacking variety they may have more of it than a program of many composers, but with compositions representing a single mood.

In arranging a one-composer program the organist should be sure to choose a composer of varied moods and inspirations. Variety should be the keynote of every musical program, most of all of the organ recital and musical service, both of which have come to be regarded as less interestlaw come to be regarded as less interestlaw come to be regarded as less interestlaw come to be regarded as less interestcouncil and the state of the organ solos. The possibility
ling than other types of musical entertaincouncil and the state of the organ solos. The possibility
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sirable. Or one's own choir, if it be a Maria. But refrain, if possible. church affair, can be brought into use. If the church will not enlist the aid of outside instrumentalists, however, the greater Organ-Andante from "Symphonic Pathénumber of suggested instrumental solos can be played on the organ. Some typical Violin or Cello-Melodie, Song of Autumn

Beethoven Program

Organ-Adagio from Sonate Pathétique Violin or Organ-Adagio from Moonlight Sonata

Vocal Solo-Penitential Song Organ-Larghetto from "Second Symphony"

Violin or Organ-Romance in F Major, Menuet in G Major Chorus-Worship of God in Natur.

Chorus-Hallelujah Chorus from "Mount

Much variety can be worked into this program

Handel Program

Organ-One or two movements from any of the Organ Concertos arranged by Best or Guilmant Vocal Solo-Where e'er You Walk, from

Violin Sonatas

Violin or Organ-Largo from "Xerxes"

Organ-Menuet from "Overture Berenice," Fugue in D Major

Chorus-Hallelujah Chorus from "Mes-

from the master's greatest sacred works of registration, and, as it is very extensive interspersed with instrumental solos and and each organ (through builders' various

Gounod Program

Organ-Andante from "Petite Symphony" Vocal Solo-Ring Out Wild Bells Violin Solo-Invocation, Hymn to St. Cecilia

Chorus-Unfold Ye Portals from "The Redemption"

Organ-March, from "The Queen of

Violin Solo-Vision de Jeanne d'Arc. Offertoire from "St. Cecilia Mass" Chorus-Motet Gallia

The ORGANIST'S ETUDE

Edited for January by

EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

One-Man Recitals

By ALANSON WELLER

ment because they have in the past been The extract from "The Queen of Sheba" and the movement from his seldom-heard In the following programs additional in-symphony make an agreeable change, how-Violin Solo—Prayer, from "Moses in sical service, since every church organist strumental soloists will be found very de- ever. If you must, use the hackneyed Ave

Tschaikovsky Program

Chorus-Hymn to the Trinity Organ-Autumn, from "The Seasons";

sans Paroles

Chorus-Legend Organ-Andante Cantabile, from "5th Organ-Song of Joy... Symphony"

the numbers and the joyous and romantic

To A Wild Rose MacDowell ity as well as for musicianship.

Vocal Solo-Laudate Dominie, from "Messe Solennelle"

Egypt" Vocal Solo-Cujus Animam, from "Stabat above can be prepared with no more ex-Organ-March of the Priests, from money than the inevitable Holy City. Eli-

"Semiramide" Chorus-Inflammatus and Finale Amen, everyone has heard many times. With all from "Stabat Mater"

Such a program might at first seem im- pleasant for a change? possible but the introduction of the sel-Interrupted Reverie; Dance of Flutes, dom-heard parts of the Mass and the opera ples. Beautiful combinations can be made from "Nuteracker Suite"

Semiramide, together with the overture from the works of Mendals I. G. Semiramide, together with the overture, from the works of Mendels-olm, Grieg, Violin or Cello-Chant Religieuse, Chant make a brilliant program.

American Composers

short noonday organ recital which is be-.....Stebbins coming so popular in the large Episcopal Violin-Romance in A, By the Water of churches, to the radio recital or to the The two sacred numbers add variety to Mimetonka ...Lieurance regular preaching services, simply by an otherwise secular program, and the con- Chorus—Any short, brilliant anthem by a shortening and omitting certain numbers. trast between the sombre style of some of representative composer such as Shelley If well done the idea is bound to find favor or Huerter. with congregation and audience and will

1st. Diapason Tones. Principal foun- family. They are rather delicate in tone

THE ETUDE

What Constitutes Good Chorus Singing? By EDWARD A. FURHMANN

ASIDE FROM interpretation and all that VI. All syllables and words naturally pulse—equivalent to a heart throb—and not goes with it, the technical points given accented; each rowel distinctly sounded; be stiff as starch; should be resilient; below are essential to good chorus sing- no consonant slighted.

is, all voices within a part should start and word in the same manner. stop at precisely the same time, and this VIII. An effect as of four big voices one would not breathe in conversation. at a sign from the conductor. All attacks singing. No individual voice should stand. They should be largely governed by the at a sign that a sign with confidence but should out; neither should one section be more punctuation marks of the text, with due

Singing should never be louder than lovely. characteristic melody. to high tones, or vice versa. This is true several hundred voices should be able to not with haughtiness and coldness); with not only of large intervals but also under sing so softly (if the interpretation of the the spirit of helpfulness (not one singer

the tones together, but not with the "to- same time every word be distinctly under- voutness in sacred works, and with respect boggan" or "trombone" slide effect men- stood.

V. Watching the conductor at all times. and music. There must be unity of aim.

charming, soft and agreeable effect.

should be used with full organ only.

Are the pipes metal or wood?

prominent than the other, unless it be the regard for musical phrasing. II. No yelling, shouting or screaming. soprano section, or any one carrying the XIII. Expression. Every chorus should

music calls for it) that an eight day clock trying to outsing the other); with en-IV. Legato singing; that is, linking may be heard above the singing and at the thusiasm (but with restraint); with de-

X. Complete familiarity with the text accompanist.

XIV. Final aims: discipline and har-

XI. Shading. All singing should have mony. From Swell to Great-Crescendo

By SIDNÉ TAIZ

SUPPOSE the diapasons of the Great are hands to the lower manual, and then to Of course the reverse operation may be

coupled to the full, or nearly full, Swell. close it again just as the Great comes into

The Swell has been in use and a crescendo use. This will have a tendency to cover is desired. In fact, this method will be

is desired by the addition of the Great, the discrepancy in tone; and a little prace found to be of advantage in the adding

The letter way would be to open some-tice will develop considerable skill in this or dropping of any stops of considerable what the swell box before dropping the device.

Getting the Most Out of the Country Organ

(Continued from page 50)

"Voces" which may be used with other 6th. How can its quality be enhanced? a 4 ft. Flute played an octave lower, gives

light stops, and nearly always with the light stops, and nearly always with the terminant. Vox Humana is an 8 ft. red organis will understand why the Dulciana After all the registration directions upon

stop with a veiled diapason quality said is classed as a Diapason rather than a string a piece are only to give an idea of tone-

to imitate the human voice. Vox Angelica tone, and why the Salicional which closely coloring which must be adapted to the

is an 8 ft. stop pitched a trifle lower than Celestes is classed by some as a Reed and tions, testing here and trying there, that

vibratory interference, producing an undu- differences closely observed that the best asset for calling forth ingenuity and

lating effect in tone. The Vox Humana combinational qualities of the stops of the knowledge in musicianship. It is out in

may be said to represent a choir near, while organ in hand, especially for solo combination the quiet of country surroundings that the leste represents it at a distance, tions must be decided. However, in the organist is apt to realize and evaluate his

belonging to each keyboard, usually ad-

is missing, the organist will hardly make

tional varieties of tone colors may be ob-

VERMOND KNAUSS SCHOOL OF ORGAN PLAYING

foundation stops and, through by others as a Diapason. It is by such the small organ proves a most valuable

Humana in combination with the end it will be discovered that the builders opportunity for permanent progress. As

terposed in the midst of the 8 ft., much be gained?

and at a different pitch. 251 instance, a vented from "flaring?"

or Vox Celeste is a 4 ft. stop with qualifies resembles the Duckciana is enumerated particular instrument ab and similar to the Vox Humana. Unda Maria mong the Gambas, or why the Vox It is through such experiment

Stopped Diapason and Violina gives a have placed the stops in convenient groups

Sesquialtera, Cornet, Twelfth, Teirce, next stop. So, in case the nomenclature

bining tones becomes a question! Draw a tion of advancement by drawing the next

2nd. To what genus does the stop be- to his surprise and embarrassment.)

All Harmonic stops such as Mixture, vancing in an orderly crescendo with each

How to begin experimentation in com-

using uses occomes a question! braw a tinol or awarencement by drawing time and the stop; sound it and proceed to treat it Sostop; sound it and proceed to treat it Sostop; sound it and proceed to treat it Sostop; writer has encountered a 16 ft, stop in 2. How may cratically, they

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to its just a section as decided and the section of the section of

VII. Correct pronunciation of all XII. Breathing. All singers should

Clean-cut attacks and releases. That words, every singer pronouncing each breathe at the same place, and these breathing places should not be at any point where

sing with spontaneity (as though it wants No scooping or sliding from low IX. Soft singing. A good chorus of to sing); with confidence and dignity (but for the composer, the conductor and the

It is through such experimental adapta-

"Not in the clamor of the crowded street

SELF-HELP QUESTIONS ON

MR. MARKS' ARTICLE

1. How does organ legato differ from

2. How may a sense of pedal location

3. In what ways may accent be obtained

5. How may the Reed Tones be pre-

But in ourselves are triumph and defeat."

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Getting the Most Out of a Country Organ

By EUGENE F. MARKS

The Inner Shrine

Violin Solo-A movement from one of the TT IS WITH delectation that the young Violin Sonatas

— organist enters the inner shrine of pipes open at the top; therefore the tone is the penetrating Gamba quality easily cuts. Vocal Solo-My Tears Shall Flow, from ground with glaring novelties. He adds a new tone here and another there so that often the main color-scheme of the musical picture is diffused into meaninglessness. Here we have representative extracts directed in a right course. This is the art tones. However, the Stopped Diapason is or Gamba and Diapason, do not set well interspersed with instrumental softs and and conversal full control of the operas to give added brill nomenclatures) possesses colors peculiar to at the top, and yields a powerful, fluty, 4th. Reed Tones. Such tones are proitself, the embryo artist can only gain a hollow sound. It combines with all other duced through a complicated mechanism then let his musical taste lead him onwards

dation stops of a timbre peculiar to the and slow of speech, so are assisted usually organist enters the inner shrine of organ. These are connected with metal with a soft 8 ft. Flute stop, through which organ playing, the chamber of tone colors, properties the cone in wherein he becomes so entranced that he look height, full and sooncoss. This tone the pretenting Gamba quality castly the others and is the basis of all loud com-Violoncello; for the manuals, Gamba, binations. The Diapasons are also designated as Principals, Octaves, Fifteenths Viole da Gamba, Salicional, Geigen Principals or super-octaves. The Dulcianas (metal cipal, all 8 ft. pipes, and 4 ft. Violina. picture is diffused into meaninglessness, or super-octations the Distribution of the Distribution of the Distribution of Flute quality tempered with the Gamba tones are the most difficult to comwell understood, will hold him steady and Gamba) are classed as Open Diapason bine; for instance, the Gamba and Reed. in reality a Flute stop erroneously termed in simple combination, the resultant sound Diapason, as it has wooden pipes closed being too meagre.

2nd. Flute Tones. These are delivered the free vibration of a metal tongue. The then let its musicar taste less time survains until he secures the very best results from through pipes of wood and are valuable to Reed stops are: Posauma (Trombone), impart richness and roundness to loud Trumpet, Ohoe, Horn, Fagot or Bassoon, But let him be wary and not allow such combinations and to give body to solo Reed Clarinet, and 4 ft. Clarion. These are but et min to wary and not makes and fantasic tone-painting to entice him to or vanua supps. In administ to the term imitative stops and easily liable to flare, vary every motive or sectional phrase. Flute, stops of this character are further vary every motive or sectional phrase. Flute, stops of this character are further to they should be reinforced and steadled statement of the stop of Rather let him adhere to the same coloring designated as Bourdons (32 and 16 ft.), for an entire sentence or movement and Clarabella and Melodia (8 ft.), Flute D to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but to the same coloring designated as Bourdons (32 and 16 ft.), but Amour or Flute Harmonique (4 ft.), pitch, Four distinct types of stops control the and Piccolo or Flageolet (2 ft.). Flute expanse of organ colors, and their tone tones combine with all others.

tended to represent the strings of the violin

(Continued on page 51)

of wood and metal constructed to allow

expanse of organ colors, and their tone tones combine with all others, qualities are governed by the pitch, the and of String Tones. These shape and material of which the pipes are pipes are constructed of metal and are in-

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FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O. No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published

O. What course the difference in pitch of an organ pipe on a hot day in assumer and a flast Coupler of the course of the course

Not and a cepted to take up the study of your points at the cepted to take up the study of your point at list of hosts which would help me prepare for severa pluning. Where con 1.

A. We suggest the following hooks pertaining to severa pluning: "Munded Accumentations of the control of the cepter of the cepter

Q. Please give the correct term for an ordan pipe that sounds continuously. I have bord should be "should be be be should be be be said to fair a friendly dispute see have been saudt to find any information and shall be applied." If you will settle the motter.—

woulde to find any information and shall be a superior of the control of the cont

60. Will you kindly before me sehrer I can
beloin a Stansin Correlated Acountre Orapione beloin a Stansin Correlated Acountre Orapione behove, with the pitch 432 (A) and
recond.—C. V. T. in terms of boots per
produced a stansing of the second of the subject may be found in "Martier
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BAND AND ORCHESTRA DEPARTMENT

(Continued from page 27) horn parts on alto horns or melophones.

Oboe and Bassoon Substitutes THE OBOE and bassoon are frequent. These are of course in E-flat.

ly omitted from small orchestrations, sible for the energetic leader. Fortunately but when necessary they may be simulated likewise on the reed organ or the har- by standard publishers who utilize them monium. Or the oboe part may be assigned to a C-soprano and the bassoon to school and community players. It is needa baritone saxophone. The range and less to add that only one or two substiquality of voice are similar in each case tutes can be used very successfully at the and possess that peculiar reedy color which same time in any one group and then only these instruments give.

on the reed organ or harmonium or even mate consideration in any plan. on the high register of the piano. Con- But remember, a substitute is only

If not, extra cornetists may play French part.

Music for Sub-Normal Children

Venice, the City of Dreams

(Continued from page 15)

the church, demanding two choirs. This black barque. At the next corner we see

led Willaert to create what has since been a modern Venetian parking his motor-

nificently sustained at St. Mark's, and we passes over a little bridge. It is composed hope that our readers may sometimes be largely of women, children and a few old

in Venice on Sunday and lend themselves men, led by a group of devout padres. to the beauties of the service. We implore

They chant over and over again in a dron-

them to look upwards to the lofty domes ing voice a hymn to Mary. The tune does and not at the crowds of restless tourists not vary for over a half hour. The voices

eager to get out to the Plaza again to feed are not beautiful. Yet Venice at one time

the voracious pigeons.

Perhaps there is no city in the world where one is cyrked so abruptly from dreams of the Middle Ages back to 1929

Venetian choirs, said, "They do not chant,

as in venice. We gathe once most among to be extrained as back channel, recking with villations as back channel, recking with villations ("Venice, the City of Dreams," will be smells at low tide, and poke our moving

picture camera at a Venetian hearse, only continued in the February ETUDE. In to prove to our friends that it does not March will appear "The Music of the

" Your personality will always be tested by your power to endure. It is

not the people who begin well who succeed, but those who hold out. Suc-

cess often lies just over the steep hill and many, many people in discour-

as in Venice. We glide once more along they enchant."

run on four wheels but is a highly ornate Moon-Kissed Riviera.")

good will and security.

A bi-monthly periodical lisit issues per year) for the sestbetically inclined. A unique and castinctly different organ of progress in music, literature, the dance, etc. Intelligent but not highlytow. The music in each issue is

many of them have long been recognized with discretion. The harmonic balance of Flute and clarinet parts may be played the whole ensemble should be the ulti-

These are a few of the makeshifts pos-

You may have in your own home for 6 days one of these latest Buescher Saxophones, without obliductors have even used the E-flat soprano substitute and should be tolerated only saxophone as a substitute for the flute. until there is a possibility of doing with-Frequently saxophone parts make up out it. In the meantime the proper player It will give you an opportunity to decide whether you are really interested in a Saxophone and want to learn to play it. It will want to play it. also for the missing French horns in F. should be in training to take the required

(Continued from page 28)

be the regular policy of the class, the octaken in the special class, and the music casional indulgence in a song, again of teacher of the class is an important dygreat importance to a certain child, may namic factor in the organized efforts of be a charitable deed toward him, waking up within him sentiments of thankfulness, ministrator to give due attention not only

and incompetent. Inasmuch as everybody vidual school child. in supposed to go to school and not every- Inasmuch as the same consideration will from one dollar to three dollars and

cures: Snap-on Facts, greatest improvement, easy to replace, no cementing — Patented Automatic Octave Key—perfect Scale Accu-racy—convenient key arrangement. singing of the latest "hit" ought not to tellectual and social salvage work under-The ungraded class is a clearing house, to the physical and the intellectual, but the first sifting of the socially competent also to the emotional needs of the indi-

body is born equipped to carry this load be given to the more complex and subtler naturally, some will drop out even from emotional wants of the older high the ungraded class. However, others may school pupils and college students and special directions with special support, inasmuch as music will be called upon for There may be only a few. But even if fundamentally the same purpose as it there should be but one in each class thus serves in the special class, that is, to reached and saved, the effort would be act as a stimulator and regulator of the worthwhile, even from the standpoint of dynamic function of body and mind, the the proverbial hard-hearted taxpayer, to work of the music teachers will help the shom a school child costs only five cents educational authorities to bring about a day, while an institutional inmate costs more accurately balanced and proportioned personality development of the newer generations, as they knock successively at Emotional Adjustment Through Music the doors of the institutions of public in-MUSIC IS a practical adjunct in the struction for technical enlightenment in the

systematic physical, emotional, in- practical art of living.

very important when learning to have a good instrument.

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known as antiphonal singing, in which the boat in the basement of his home. (How service is divided between the two choirs, soon will that motorboat turn into a The traditions of Willaert have been mag- hydroplane?) A religious procession LEARN JAZZ PIANO PLAYING

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State County ..

UDGING by the number of letters received on the subject by the Violinist's Etude, the question of just what can be accomplished in violin playing, in the case of a late start, is of great interest to thousands of people. There are vast numbers of people who having never had the opportunity of studying the violin in childhood, when it is the easiest to learn, yet develop later on a keen love for the instrument and a great desire to study it They do not care to take it up if there

tions of reasonable difficulty. The following letter, received from a gentlemen who started late but who is meeting with success in professional violin playing, sets forth with great clearness the story of his musical education and gives the steps by which he achieved success notwithstanding his late start.

is no prospect of acquiring a fairly good

From One Who Has Tried It

66 NOTICED in a recent number of tion as to whether one could begin the course, of my own particular case) to give has to execute simultaneously a number of to study the violin as an accomplishment, study of the violin at the age of twenty me the exact position of the left hand, had dissimilar movements, and the brain is

can do and may lead them to give it a an obstacle to be overcome.

New York, and studied with the late Bernhard Listemann during the summer. I continued with him the following year in Chicago, and later had short periods of work under two other eminent teachers in Chicago, the late S. E. Jacobssohn and the late Theodore Spiering.

"This is the extent of my formal study. under instructors, but I have no hesitancy in saying that I have learned much that has been of vital importance through observation, reading and self-analysis. This has been carried on continuously, and I find that I make steady progress toward perfection which all should aim at but which so very few attain,

"When in Chicago I played in public with the late William H. Sherwood, the eminent pianist, giving the entire Kreutzer Sonata. This will give an idea of what I have done in a technical way, at least, and it is the technical problem that is chiefly affected by

Serious Handicab

66 TO THOSE who may attribute what musical ability, I say that, at the start, my ability to distinguish differences in pitch was found realization of the responsibility in- starting in the "twenties" progressing far those who even said I never could learn to play. But, by most careful listening, I have trained my ear so that the most intricate double stops and chords, such as those in the Bach sonatas, give me no trouble, and the accuracy of my intonation has often been specially mentioned. So it may be seen that, aside from the late start, I have posed to prepare their work for the next graded and commented upon. had to overcome a serious difficulty with day. The private teacher should do so When one goes to oue's physician he

erting sufficient intensity of mental and should refer to her note book occasionally. In this way a definite course of study is

The VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

A Successful Late Start

technic and the ability to master composi-"As I see it the argument against a late volved, it is a reasonable supposition that start is based on questions of physical they are exceptionally well qualified to conditions-a certain lack of pliability in teach. joints and muscles. Of course, it cannot be Our correspondent is to be congratulated denied that these conditions are a handi- in overcoming the disadvantages of a late cap. But I contend that they can be over- start, in his own particular case. In enu-

"I must here state emphatically that a come, however, he overlooks the most imvast difference in the ease or difficulty in portant of all, the coordination of the right learning will result from the correct or and left hands, arms and fingers. If it incorrect manner of holding the violin and were a case of training either hand sepabow. I myself, through the culpable neg- rately most of the disadvantages of the The Etude your reply to the ques-lect of all my teachers (I am speaking, of late start would disappear. But each hand so much trouble in holding the violin, that called upon to direct these motions. It is am heartily in favor of all attempts, by "Possibly my experience may encourage of much trouble in holding the violin, that called upon to direct these motions. It is they late or early. Where they have talent and the property of th some who are doubtful as to what they to believe that the late start was too great hand and drawing pictures with the left and are really musical, every one of these

Now, nowever, 1 reel perfectly at nome found that the power of the brain to unvert with the instrument, never use a pad and these dissimilar motions simultaneously is may not be able to learn the Bruch Violin these dissimilar motions simultaneously is teen, going to Rochester, New York, once can play without a chin-rest, although, increasingly difficult after the age of childa week for lessons. This continued during for the violin's sake as well as my own, hood and the early "teens" have been play The Steur, the Berceuse from "Joce-I prefer to use one. My earnest advice, passed. therefore, to all beginners and to others who may be having trouble is that they make very sure that they have no faulty

Practice of Difficult Passages

has been made. Every piano teacher knows 66 R EPEATEDLY in THE ETUDE and other publications I have seen adplaying with each hand separately, are helpless when trying to "put the hands vocated the methods of study and practice which I have worked out for myself and have passed on to my pupils. (Your last issue had such a case.) Though I together" and play both parts at once. The brain does not seem to be able to direct have studied Etudes of Kreutzer, Fiorillo the movements of both hands in coor-Rode, Bach, and other such composers dination as successfully as it would if most of my technic has been acquired the study of the instrument had been bethrough exercises invented from pasgun in childhood, when muscles, joints, sages in my own repertoire; and I have brain and nervous system were in a before me now quotations from Auer, plastic state and could "grow" into what Hoffman, Godowsky and Bauer emphati- was required of them. Many people put down their failure in mastering an incally endorsing this method.

"It is also a generally accepted opinion strument in the case of a late start to that those who have to work hard to ac- "stiff fingers." In nearly all these inquire any given skill or knowledge are stances it is a case of "stiff brain." those best qualified as teachers to pass on However it is undoubtedly true that to others the methods by which such ac-quirement has been made possible. When succeeded in building up an advanced I have done to more than ordinary they have, in addition to this, a genuine love technic, in the case of a late start. There and enthusiasm for teaching, and a pro- are cases on record of violin students

Keeping Up With the Pubil

By EDITH LYNWOOD WINN

had to overcome a serious dimentity with cut, the private teacher studies go 30. When the properties of the which many would not have had to contend.

The private teacher studies go 30. When the properties of the contend of the private teachers and the private teachers are studies and the private teachers are the privat

IN THE public schools teachers are sup- assigned to him to play. Each lesson is

The Stiff Brain

playing the piano when a late start

"In view of all this I feel justified in account of the previous lesson output and given. He is now ready to compare his "In view of all this I feel justified in account of the previous feesion output and given. He is now ready to compare his holding the opinion, that, except in very select new music so as to avoid delay at patient's present condition with the part rare cases, anyone can learn to play the the lesson and be on time. "Well, what So it should be in music leaching. The violin fluently, even though beginning as have we today?" is the comment of a teacher should keep a careful recording Vollin meetily, even inough organising as mare we county. In the comment to a teach south stay of activity recording late as at twenty or twenty-five years of teacher who does not "keep up." She of must satisfy a factor recording age, provided he or she is capable of ex-should know what the pupil has. She work and general averages as to work. No pupil can avoid playing what has been covered.

enough to master the standard violin concertos or the first violin parts of the repertoire of symphony orchestras. Many more have succeeded as teachers after a late start. Such cases are comparatively rare, however, and all violin authorities agree that learning to play the violin is increasingly difficult after the age of child-

Practically all the great violin virtuosi of the world began before ten years of age, In answering correspondents of THE ETUDE, prospective students and friends who have sought advice before making a late start in violin study, I have always advised against such a start where the intention was to make violin playing a profession. This would involve several years of hard study and the outlay of several thousand dollars, and the risk of dismerating the obstacles which must be overappointment would be too great. The majority of all violinists doing the better classes of professional work have completely finished their musical educations before the age of twenty.

But in cases where the student wishes hand at the same time. It has been late starters can learn a certain amount, "Now, however, I feel perfectly at home found that the power of the brain to divert some more than others, of course. They Concerto, it is true, but they can learn to lyn," the Gavotte by Gossec; and hundreds of other beautiful pieces. Playing the violin is a delightful accomplishment. It is a rare pleasure to play even the simplest THE SAME difficulty is met with in rare ple melodies.

that pupils of this sort, while they seem to The Poor Fiddler's Ode to His Fiddle

His Fiddle

"Form
Ween, Depressed I moorn
Ween, Depressed I moorn
See S. 4.4 and S. 4.4

AUTHOR UNENOWN.

Playing Over the Radio

A and small, plays over the radio now- an appearance before the ever-widening leader, whose band has never been heard tions. Fritz Kreisler positively refuses to the radio public knows enough by now to matter in an entertaining way in his late tions. First account an emercial and public knows enough by now to matter in an emercial angular annual emercial emer appear at the moment radio is undoubtedly starces, notwithstanding the offer of daz-starces, notwithstanding the offer of daz-starces, notwithstanding the offer of daz-starces and the moment radio is undoubtedly all summer of a radio recital. Paderewski, that practically all concert violinists play wielding a tremendous influence over the among the pianists, never broadcasts, al- for the radio, the handicaps of statics, public. By this medium the masses are though he, too, could make large sums for radio appearances. A few others might be mentioned, but the number of eminent violinists and other instrumentalists who do steadily larger.

anity and that the processor scale can be a represented by the second of good artist.

at it, feels that he cannot afford to neglect tions broadcast, is John Philip Sousa, people.

ple had heard a violinist over the radio up to the charms of music with pipe and limists and once in agreements is growing ple had heard a violinist over the radio up to the trade and than in the crowded contake good radio engagements is growing ple had heard a violinist over the radio up to the trade in the crowded contake good radio engagements is growing ple had heard a violinist over the radio up to the trade in the crowded contake good radio engagements is growing ple had heard a violinist over the radio up to the trade in the crowded contake good radio engagements is growing ple had heard a violinist over the radio up to the trade in the crowded contake good radio engagements is growing ple had heard a violinist over the radio up to the trade in the crowded contake good radio engagements is growing the ple had heard a violinist over the radio up to the trade in the crowded contake good radio engagements is growing the ple had heard a violinist over the radio up to the trade in the crowded contake good radio engagements is growing the ple had heard a violinist over the trade in the crowded contake good radio engagements is growing the ple had heard a violinist over the trade in the crowded contake good radio engagements and the crowded contake good radio engagements are contake good radio engagements and the crowded contake good radio engagements and t When the radio was in its infancy musi- pense of attending a concert to hear him. cert hall. I cannot tell whether this influcians with a reputation fought shy of it. It is now thought, however, that the radio ence extends to the student of music in Some thought broadcasting beneath their appearance only whets the desire of the his practice. Some monghi programme concean their appointance only where the desire of the his placetic.

"The radio fulfills its purpose just as anguly. Others chought that state, had been also been that his playing will give the movies do, but its scope is limited. radio public a very poor notion of their much more enjoyment to them when they The rapport between performer and ability and that their professional stand- can hear it without obstruction. If this audience is invaluable and can be fully

LMOST EVERY violinist, great the immense publicity which comes from America's famous composer and band and small, prays of the ladio nor all appearance before the ever-widening reader, whose band has here against a safety and adjaces. He feels, moreover, that over the radio. Mr. Sousa discusses the

fading and poor radio sets are their com- becoming acquainted as never before with the best of the world's music. It is pleas-At first it was believed that when peo- anter, moreover, at times to give one's self

have refrained from broadcasting for this pain for radio engagements were also only ments on the concert stage will result.

a fraction of what are paid today to a Among eminent musicians who, while very reason; I am reluctant to lose the they recognize the value of the radio, do warm personal touch with my audience. ood artist.

The present-day violinist, as he looks not personally care to have their organizaStill, the radio is excellent for our busy

The Country Fiddler Boom

Massachusetts, Republican says:

Speaking of the extraordinary revival by ear, perhaps with no lessons at all. of interest in the country fiddler, and the Simple in a musical sense, the old jigging old time jig tunes, which America has tunes to which so many generations danced enjoyed the past season, the Springfield, are technically rather intricate with their snappy bowings and little quirks and "The boom might not have got very far, and certainly it could not have made of fiddle music. It is surprising that so far, and certainly it could not have made she diddle music. It is surprising utal so such stuperdous progress, but for the intervention of radio, which has enabled mill—littles and the state of the surprising utal so the folder having preserved a foll song the folder the fiddle having preserved a foll song what the old-time fiddling was like. To be sure these veterans of severnty years "It is an interesting phase of the art of "It is an interesting phase of the art of

and over who were dug out of their long seclusion would hardly pretend that their violin playing, and the old-time fiddlers elbows are as lively or their fingers as are a pathetic survival of a day when agile as in the good old days before rec- amusements were few but perhaps all the agile as in the good old days before records, player-pianos and jazz bands were more fondly cherished; certainly the fiddler who got a livelihood playing for the "To musicians trained in orthodox fash- old-time dances got more fun out of it ion, reading notes almost as soon as they than the jaded musician in a modern jazz learn to read books, it is astonishing how band; and in his own modest way he much the old-timers managed to pick up could style himself a son of the muses."

Get Gogether

By CAROLINE V. WOOD

To share in the inestimable benefits and sort have been arranged for small inpleasures of ensemble playing and accom- strumental combinations, and the chamber panying, one need not be an accomplished music of Haydn, Mozart and other makes musican. Practice works wonders and interesting practice. every rehearsal means progress.

should lose no opportunity to play with ing by himself, the chances are that he others. Nor should he wait for someone will find even more pleasure in participatothers. Nor should he wait for someone else to take the initiative. Let him start

Many an amateur who apparently plays

ists. Many popular pieces of the better practice.

The same general advice holds true for If the student plays an instrument he those who sing. If the singer enjoys sing-

something himself. There are countless solo numbers quite well fails miserably opportunities around him which he is when called upon to play with anyone letting pass by unnoticed or unclaimed. else. The reason may be due to shyness Aside from the valuable experience for or to carelessness when playing alone. which he may be thankful some later day, But he should not let such habits of mind there is a world of joy in playing in trios, stand in his way. He can overcome them quartets, orchestras and piano duets and in by playing or singing with others if he accompanying singers, violinists and 'cell- is prepared to get the most out of such

"The first experience of playing with another or supporting instrument, preferably stringed, should be continued in one form or another, until the pupil has gained competent command of the technical resources of the instrument."-GUSTAV SAENGER.

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match of "Secretary and was a second to be a second

To Calm Those Fluttering Fingers

By MARY WATERS

in recital let him try these preliminaries:

Fifth: Let him draw a long, full breath, First: Let him see that his bench is at then another, and begin to play with his the right distance from the piano. If he lungs full of air, is to use a stool, let him see also that it Sixth: Let him play a little more slow

THE ETUDE

is turned up or down to the right height. Iy than he has been accustomed to play. s timed up the second: Let him make sure that he is Second: Let him make sure that he is String comfortably. (In the case of a his breath, all the way through. sitting control of the state of adjusted evenly—not drawn tightly to one take an unduly long time before an audi-

possible. If he is playing from notes, give a very good initial impression. It him see that the music is set up sethim seed that the music is set up seed that the music is se eurely on the piano. If leaves must be which practically guarantee freedom from turned quickly, he should curl up the lower stage fright. Copied down, pasted in the corners a little. He should not crease back of the student's note-book and re-

WHEN the pianist plays for friends or of the tones for two or three measures.

ence, yet to the hearers it seems but a mode.)

Third: Let him play from memory if ment. Besides, leisurely composure will

hearsed at home a number of times, in the Fourth: Let him lay his hands on the proper keys, then think over the sound pinist appearing in public.

A Wrist Exercise and How to Transpose It

By Sylvia Weinstein

ference getween a "loose" wrist and a hand moving from the elbow. This alter-"stiff" wrist as follows:

wrist elbow wrist elbow contained by the son a new key may be introduced.

The new key may be introduced as follows. The here key may be introduced as follows. The high is well-where when the high it is easily charged. When this is easily charged with the its easily charged.

Sixths in the key of C are used, one octave ascending and descending. The first group marked "wrist" is played as very light staccato, the fingers firm and very light staccato, the fingers firm and the hand, in position, moving up and down started on B-G it automatically goes into from the wrist. The next group marked the key of G.

Young students may be taught the dif- "elbow" is heavy, the wrist stiff and the nating in the use of muscles avoids fatigue. It should be done very slowly at first. At

be sharped. When this is easily done the

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EDUCATIONAL STUDY NOTES

(Continued from page 47)

Souvenir Romantique, by Gordon Ballet. T.
Nevin. N. Nevin. and the noted combounded of the state of the sta

his compositions include name difficulties, and transportance. His aberter organ pieces, bowever, are more to the land consider in a cacepian of the rate. What medicions there is a basic control of the rate. What medicions there is a cacepian of the rate. What medicions there is a cacepian of the rate. What medicions there is a cacepian of the rate. What medicions have a cacepian of the rate of the

moulded: and, in ringing them, plan your among the finest flights of this composer's period.

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The Minor Key Signature By HERBERT WENDELL AUSTIN

What is the minor key signature? Now it is true that the sharped seventh Many students refuse to admit that it has has all of the appearances of an accidental, a signature at all on the theory that the but it is one of the component and charsharped seventh is an accidental. Certain acteristic tones of the minor key. In the theorists deal with this same degree of minor key, then, it is not an accidentalthe minor scale as an accidental; others it is a part of the key itself. It is a lead- that is different from former years? hires a stenographer one day a week declare that it is a part of the minor key ing tone of the minor, and, by its weird In the first place he is letting the public to write collection letters, solicitation letsignature. Under these conflicting con- tonality, establishes the key. Assuredly, know who he is, what he knows, what ters, press notices and programs. ditions what shall we call the sharped therefore, the sharped seventh must be a seventh and how shall we know the minor part of the minor key signature. key when we encounter it?

and it is distinctively different from its keys the effect may be produced by a natrelative major. Moreover, we enter into ural, and, in some sharped keys, by a minor keys more often than we realize in double-sharp. In any case the raising of short modulations. Less frequently we the seventh degree (the fifth of the relahave entire compositions in the minor.

tive major) can establish the minor. Self-Made Musical History Note Books

By Blanche Pickering

Making their own musical history note- composer and write a brief sketch of it books containing the lives of classical com- in the note-book under the picture. Also, posers as well as the modern ones gives it is well to write down the name of the

the pupils an enjoyment almost unbeliev- piece that has just been learned, together with its composer.

But this seventh note is not always

"In many respects Wagner resembles Napoleon III. Like him he always had faith in his work, notwithstanding the most adverse circumstances. All the means which could help him toward the goal of his aspirations he has employed with an energy which no musician has possessed before him to the same degree."-FERDINAND HILLER.

Unweaving the Pattern of "Old Folks at Home

By LULU D. HOPKINS

LL MUSIC of any value has a antecedent or thesis, the second the conwell-defined plan, just as have all sequent or antithesis. In the next eight well-defined plan, just as have an sequent or anothers. In the next eight buildings that lay any claim to measures the first period is to measure the first period is a careful result. Examine the melody of Old peated. After this there is an entirely new melodic with a 400 cent of buther 100 cent of the control of the co Folks at Home. It has a four-measure melody with a different rhythm, a different

direction of melody tones and a higher pitch register. This is followed by another Autocodent Phrase. four-measure phrase which will be found to be identical with phrase two Consequent Phrase. (four measures each) combined in pairs

into three periods. The consequent phrases Repetition of first period. &h J MM TOTTO JIJ IN (8 measures).

point. It is this variety that makes the (New Melody with higher pitch register.) ,

6 - properties 1 0 3 (Same as phrase 2.) Charle Control of the control of the

phrase at the beginning, then another four- which all music is constructed: (1) there measure phrase almost like the first one must be repetition in order to get symmetry

2nd PERIOD 1st PERIOD 4 measures $\mathbf{A} \mid \mid \mathbf{A}'$ Α I A' В A Antecedent

phrases, the first of which is called the highest type.

but with a different cadence. In singing and unity, that is, a sense of oneness; and or playing these eight measures you will (2) there must be variation or contrast find that they make a fairly complete in the repetition to relieve monotony. In melody by themselves. Such a bit of fulfilling both these requirements Old music is called an eight-measure period. Folks at Home, by Stephen Foster, shows A period must always have two balanced itself to be a true song and one of the

The melody therefore has six phrases

of all the periods are identical and the

antecedents of one and two are also alike.

But the antecedent of period three is

different. The composer did this because

of the fact that more variety is secured

by having something entirely new at this

The diagram given below is the mold in

It will be noticed that each phrase is given a letter. When it is repeated the

same letter is used, but with some mark

to distinguish it from the first letter. Thus

Here we have the two principles upon

which Old Folks at Home is shaped.

A. repeated, becomes A'.

The Business-Like Teacher

By W. F. GATES

he can do. This is called advertising. The modern teacher expects to secure

hand. Merit is no less necessary than well as technical qualities. formerly; but the merit must be ad- Finally, the modern teacher forms huvertised with dignity and persistency.

writer, after brushing up his spelling, repel by donning the "high hat."

What is the progressive musician doing punctuation and rhetoric. Or, better, he

Not to advertise in the best local mediums the respect of the profession as well as today is to admit one's self unknown to the patronage of the public. He uses the There is such a thing as a minor key, raised by the sharp character. In flatted the public, And the public, be it remem- pupils' abilities to prove his success as a bered, is the one that pays the freight! teacher. Not, however, by loading them The public used to hunt up the man who down with "exhibition pieces" but by givmade the mouse-traps, we are told. In ing material entirely within their abilities 1927 one has to go to the public, trap in and seeing that they give it musical as

> man associations. He does not keep boxed The modern teacher writes to the people up within his shell. He is social and demhe wants to interest. As most teachers ocratic. He does not try to attract by are not Spencerian adepts, he uses a type- assuming vagaries of dress or manner or

The Silent Grumpeters

By SAMUEL G. ALTIZER

Rossini once attended a luncheon given of me, hear one note; so I asked the man-When pupils have finished a piece and have played it from memory, they may pupils have not only gained a knowledge his hostess by refusing to eat a bite. In "Oh, that is very simple,' he said. "I have played it from memory, they may pupils have not only gained a knowledge his houses by refusing to eat a bite. In the pupil must then look up the life of that each picture represents a new piece learned, plained that "I never cat between my tempets to course you hereafted and my diamed. For course, we have a pupil must then look up the life of that each picture represents a new piece learned, plained that "I never cat between my tempets in an orderestra. But, of course, we have a pupil must then look up the life of that each picture represents a new piece learned, plained that "I never cat between my breakfast and mw diamed. Gorouse won breakfast and my dinner. Of course you as they can't play, you can't hear them' will ask me why, then, I came to a "Now, I can't eat any more than they could play; but, as Meyerbeer who is so other day I was invited to hear a per-superstitious would have taken it for a

trumpets up, but I could not, for the life sit down around one's table."

formance of my William Tell' Overture. bad omen if 1 had sent an excuse, 1 At the moment when the allegro begins thought I would just sit behind my plate, I saw two men in the band putting their because it looks well to have old friends

THE ETUDE

Accepting the Arpeggio

By OLGA C. MOORE

A LIVELY interest in arpeggio practice every other octave accented. Last, he may be created by varying the accents. plays the arpeggio very quickly. The student first plays the following:



the same arpeggio a little more quickly:



with the first and last tones accented. The speed is to be increased with each new exercise. These are not taught from notes but are given from dictation and

Master Discs

(Continued from page 26)

virtually the composer's Swan Song, hav- it is fully replete with his own spontane virtuany the composed two months previous and exturber mendodic beauty, to his pathetic end. Although "death with gentle premonitory steps had stolen on work as a study for the great "C Major gente premoniory steps and solver on the second of the sec

Schubert's Swan Song

THERE IS in this C Major Quintet an almost perfect tonal balance and a modulatory concept which breathes of the sensibility of its composer's spirit. It is perhaps one of the most humanly appealing works of its kind ever written. One writes of it but to adorn, for here, apart from more sentimentality, is a work of genuine poetry only to be described by a similar complimentary sincerity. The work is played by the London String Quartet with Horace Britt. We mark it as one of the finest and most impressive recordings given to us through Columbia's Centenary movement. There are six records in this set, number 67448-67453.

as an achievement for its composer; for preted by two sensitive musicians.

well be considered as a miniature sym-phony, although strictly speaking its form is different. The recording of this work is very clear and most convincing. The performance of the Lener Quartet and their associates is about as perfect as we could expect in a work of its kind. These eight musicians prove themselves of the finest, and, in coming together to record this octet, they have wisely considered Schubert's spontaneity as the keynote for their interpretive concept. (Six Columbia discs, numbers 67458-67463.) THE ETUDE wishes to recommend the al-

to admit it as a brilliant and beautiful

creation at the same time. It is quite

lengthy but always interesting. It may

bum issued by Victor of the complete opera "La Bohême." It is sung by good singers and presents an artistry which is very commendable. Also, Columbia's releases of Schubert's Octet in F Major dates from Schubert's "Moments Musical" and the the early part of 1824. It is written for four Impromptus, Opus 142, as played clarinet, horn, bassoon, two violins, viola, by Ethel Leginska, projects a technical ceilo and double-bass. It was modelled dexterity that is commendable, although cello and double-bass, it was mostered executive than is commentatoric analysis of the properties of t Regardless of this imitation in form, The Sonatina in D Major, issued in the Schubert's Octet is an original work. It same album as Moments Musical, played may be looked upon as a compliment who by Sammons and Murdoch, is a delighted by Sammons and Murdoch, is a delighted work of youthful charm perfectly inter-

Violin Questions Answered

(Continued from page 56)

months, until you see how you like it.

8. Ib.—The following plees are of short be grade you indicate and such after flowing the grade you indicate and such after flowing the grade you have been as the property of the control of the grade you will be grade. The grade you will be grade. The grade you will be grade. The grade you will be grade you will be grade you will be grade you will be grade. The grade you will be grade you will be grade you will be grade. The grade you will be grade you will be grade you will be grade you will be grade. The grade you will be g

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Kreisler, Waffe in A Mofer by Iranhus, Kreisler, Waffe in A Mofer by Iranhus, Kreisler by Herbert, Sourceity de Wienker Scholler by Herbert, Hungarian Bunce by the same composer.

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Sight Reading, a Supplement to the Regular Lesson

By ETHEL WILLARD THORNILEY

tent a gift, it is nearly altogether intelli- many other kinds. ent a gin, it is nearly anogene in the second of the secon

To make his study of real value the stu- of music. dent should remember to choose all types It will also supplement his regular inof music, but music which lies well within his range. The music department which of the problems in technic and interpretamost libraries possess is an invaluable aid tion which he has been studying, and in in this regard. For here the student can giving him far more phases and types of get folk-dances, exercises and studies, music than would be possible in an hour's back numbers of the ETUDE, beautiful weekly lesson with a busy teacher.

An Ounce of Prevention By A. S. WEST

LETTERS FROM ETUDE FRIENDS

Teachers all know how many times Or, if the pupil coughs a great deal, the pupils come for their lessons with colds- teacher may take just a few moments to coughing and with poor little noses "run- hastily wash out her mouth with an anti-There is a frequent bringing of the septic. In this way she avoids contracting much-soiled pocket handkerchief which, her pupils' colds and protects the other alas, is not always used. The hands, in- pupils as well. stead, are often about the face, and then- This may sound somewhat "fussy," but onto the keys they go!

it is always right to be "on the safe side," After such a pupil leaves it is well always to wash the piano keys before touch- concerned. The day for hygienic carelessing them or allowing the next pupil to play. ness has passed.

WHILE sight-reading is to a certain ex-numbers for solo, ensemble music and

has learned; it must be intelligent, for give him a broader and more facile techthoughtless, slovenly practice leads one no- nic, a more sympathetic and intelligent interpretation and a better understanding

ventures in the country.

(the name of her selection) as the story them in a Tarantelle. Last of all a Spanwas related and without further announce- ish gypsy sang to the accompaniment of ment to go to the piano and perform, his guitar a Spanish serenade which he after which the story was resumed. They called In Old Granada. were also given printed programs which As the girls started back to the farm gave them some idea of their place on they stopped awhile to listen to the Song the composer of each selection was.

country in the summertime.

exact place in it, they were all kept on the house and they began to feel tired after alert listening for their cue.

a time a group of girls who lived in a ning Comes. By the time they reached seashore town thought they would like to their destination they were ready to go to spend a summer's day in the country. One sleep. Before long they were all Dreamof them had grandparents who lived on ing. a farm not so far away. The farm house was big and roomy and the old folks wrote lows: that they would be glad to see their granddaughter and her friends. So they all went there to stay overnight.

Early in the morning they were awak ened by The Sparrows Chirping. When they arose and came downstairs, they had a regular country breakfast and then they all gathered together in a room while the old couple held their usual Morning Prayer. After that they talked over how they should have a day's Fun in the Coun try. Mary decided that she would like to go Boating. Frances said that she would rather stay in the orchard swinging In the Hammock. The others started for a wall towards the woods. On their way Anna plucked A Wayside Rose. As they came into the woods they suddenly heard music They went toward the sound and, as the remained hidden behind the trees, they say noise made by one of the girls, the sprites can readily be seen that this plan permits took fright and disappeared.

ONE day in preparing the program for As the girls came toward the other side Ose day in preparing the program for a monthly piano recital, a piano teach of the woods, they spied horses and waged discovered that practically all the titles had and dark-eyed children playing about. discovered that placement and the controlled of woman saw them and, anxious to make a As the class consisted of fifteen girls little money, told them that if they would who lived in a seashore town, she con"cross her palm" she would tell all their who lived in a start anging the recital in fortunes. As they complied she told them story form depicting a summer day's ad- a Curious Story. After that they were entertained by the performance of a Jug-

A "Different" Recital

By VIDA ROPER

Each girl was told to listen for her cue gler. Then a couple whirled around for

the program and informed the others who of the Robin and afterwards watched the flight of The Swallows. Twilight was As they did not know the story or their beginning to fall as they neared the farmtheir many adventures and to wish for the The story was as follows: "Once upon quiet that falls in the country When Eve-

The programs handed them read as fol-

A Day in the Country

| | Sparrows ChirpingBehr |
|--------|---|
| | Morning PrayerStreabbox |
| 1 | Fun in the CountryOester |
| | Boating |
| 7 | In the Hammock Ferbe |
| 9 | In the Hammock |
| 7 | Wayside RoseFische |
| 7 | Dance of the Wood SpritesForma |
| | Camp of the GipsiesBeh |
| 0 | Curious Story |
| d | IngglerDutto |
| e | Torontelle |
| e k | In Old Granada |
| | Song of the RobinWarre |
| a | The SwallowsBachman |
| e | When Evening ComesHudso |
| 3. | When Evening Comes Schumat |
| у | TraumereiSchumar |
| N | The recital was a great success and the |
| nt | girls were all delighted with the idea. |

QUESTIONS AND ANSWERS

(Continued from page 7)

Oneries about Composers.

Queries about Composers.
Q. (1) Please tell me where and when
the composers, William D. Armstrong, and
Gobriel Morel, were born't (2) in solid colla
try do they resider—C. Armstrong was horn
in Atton, Illinols, in 1888. 2. He resides at
Alton where he conducts his own school. (I
have no data concerning "Gabriel" Morel.)

Two Larks, Leachettky,—Imprompts,
Op. 20—Kamennol Ostrow, RubinOp. 20—Kamennol Ostrow, RubinDeliver of the Control of the Control
Two Larks, what time coltex should be
Two Larks, when the collection of the Collecti



Chopio, Op. 29 Some Musical Terms.

Chopio, Op. 20

Q. Whof are the meanings of the following flaw that the following flaw that the following flaw that the following flaw that the following flaw of inner an eighth-note of the right is written note to set forth its medicle import; it is belief for the value of a quarter than the following flaw of the flaw of the following flaw of the follo

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mose, less movement, dower; me non froppe, weight which changes the length of the penoffer too much; glosso, joyfully, jokingfy; dulum and, consequently, the pace of the control of the penoffer too purchased, a quick movement, warm beat. It is regulated on the 60 mark the penand passionate; metho, sad, applied to allow of
movements expressing overpenering sudness.

dulum heats one every second, and so forthmovements expressing overpenering sudness. If the music indicates MM. | = 84; that

Metronomic Queries, 10, 10 metronome? If the music indicates MM. 1 = 84; that it was the most of the major of metronome? What the most life major the major of major the case before productly major of major the major of major of

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must learn to find the correct keys wholly ter any particular passage. through his sense of touch, his eyes remaining constantly on the chart. So, the hands on the keys, can concentrate fully

through his sense of touch his cys terms and a substitute of the fact. So, the hands on the keys, can concentrate fully plants, by approaching his keyboard on the complexities of notation with its study from the beginning through his directions for technical and expression at actual sense, watching meanwhile the observances. And all these things go in notes on the page before him, will be sur
the absolute terms are fixed and absolute terms. The alphabette terms are fixed and absolute terms to the fixed and absolute terms are fixed and absolute terms to the fixed and

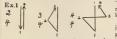
Orchestra Conducting for Children

By GLADYS M. STEIN

class begin to show signs of resuessiess the leader will often ask the class to play the reacher puts away the music and gives them a lesson in conducting.

one asks the cass to make several and signatures to be worked out. Then, gene every child on the alert. While it is an erally before she gets to the black-board, excellent drill for rhythm, the pupils do

indicating by lines how the baton is to be Short rhythmic exercises like the folused for the different signatures. It is lowing better to write these out because then even Ex.2 the young pupils can understand them.



the baton and lead the other members of conductors!

WHEN the pupils in the Toy Symphony the class, who beat out the time on their class begin to show signs of restlessness toy instruments. In playing a 4/4 measure only on the first count of the measure She asks the class to name several time- only on the fourth count. This keeps they call out five or six signatures.

She writes the signatures on the board, the best of fun.

THE ETUDE

may be played by the class while the

may be played by the class w leader conducts with the baton. Such training helps the children to enjoy orchestra concerts. Pupils even forget to look at the pictures at the movies Each child is given a chance to take in order to watch the theater orchestral

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2. The syllabic terms: do, re, mi, fa, soi, a. tf.
3. The arithmetic terms: 1, 2, 3, 4, 5, 6, 7. "Every young pianist who aspires to the

TEACHERS' ROUND TABLE

(Continued from page 29)

are published in special albums, such as street with even steps? Everyone has a are published at Specific Planoforte Composi-metronome in his own body, consisting in Bestnoven's Losser Edition, No. 178), Bach's his heart-beats. The problem is to make Little Preludes and Fugues (Presser Edihim give attention to this inward monitor. tion No. 128), and Handel's Twelve Easy. Your pupil needs practice in purely pieces (Presser Edition No. 264). For rhythmic expression. Spend some time at later composers you may make selections each lesson in having him march about Young, Op. 39; Kullak's Scenes from Then let him group his steps into two's Childhood, Op. 62 and 81; and Oesten's three's and four's, by counting aloud and Mayflowers, Op. 61.

For further information write to the Presser Company for their Handbook of (1) Duple meter; 1 2, 1 2, 1 2; Organ Music. They will also give you (2) Triple meter: 1 2 3, 12 3; full details in regard to music "on sale," about which you ask.

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otherwise, how could he walk along the the rhythm.

Tchaikowsky's Album for the the room, clapping his hands at each step. clapping only on each first beat, thus:

(3) Ouadruple meter: 12 3 4, 1 2 3 4;

(In No. 3 a lesser accent comes on each Next, apply these meters to rhythmic patterns in the piece which he is studying. Thus in 4/4 meter we may have:

וותוותו

Let him in this way get a clear notion of the rhythm of each new composition before he begins to practice the notes. You may help matters also by playing his piece for him, emphasizing the accents on the first beats strongly and having him beat the time by nodding his head, march-I'm inclined to question your statement ing or counting aloud. Remember that that the pupil's sense of rhythm is nil: your function is to fix his mind firmly on

MUSICAL HOME READING TABLE

(Continued from page 10)

door to that secret might never be opened. merge into a rainbow of colors to the But he would approach it by something background of the most divine performer hitherto undreamt of in music, by an And all this taking place in a temple far metal Ass to the asystery in which there were to be no passive listeners or specta-tors, for it was to appeal to more than the sensual ear. Some accused Wagner of megalomania. Yet what is he by the side of Seriabin, with his two thousand per-Initial Act to the Mystery in which there away in India, in a temple of the semiformers who were to take part in this brain. . . . synthesis of the arts?

"melodic," but might end by a plastic poison spread over his face, and in a week, movement; a stanza of poetry might on April 14th, he was dead."

"On April 7th he felt unwell and took "Colours were to be in counterpoint to his bed. A carbuncle on his lip, which with sound, words with action or dancing. had previously troubled him, had suddenly A melodic outline would not remain reappeared. He grew rapidly worse. The

Musical Education in the Home

(Continued from page 11)

later years of your life.

standing of time-relationship and their with fractional examples. They should difficulty in playing in correct time until further be required to write out and verthey "get on to it," as you express it, it bally analyze every measure that they do is not an uncommon failing for musicallyminded people to be lacking in mathe- separately and then together.

mentality, while you gain possession of a they should not have so much trouble in ascinating pastine which may be to you understanding it. Perhaps their early a solace and beloved companionship in the suggest that they be given a stiff course Mrs. D. J. M., Oklahoma: Concern- with the metronome, with bell attachment, ing your daughters' lack of the under- using simple time at first and following

mainted ability. The practical, exact fea-nures of the science of mathematics ap-pear borreome to the sensitized emo-tional music-type. But so small an amount of methods of the science of mathematics and the scince of mathematics and the science of mathematics and the science of mathematical ability is required in the Studies" of A. Sartorio and, of course, process of analyzing the tempo in the any of Chopin's "Edudes of Chopin's "Edudes" and the grade of music your daughters are using "Three-Part Inventions" of Bach.

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MARIA OLSZEWSKA made her American déhut when she appeared in a very successful interpretation of the title rôle of "Carmen," on November fifth, the opening night of the season of the Chicago Civle Opera Company.

4-

JANUARY 1929 Page 65

WORLD OF MUSIC

(Continued from page 9) MME. WIENIAWSKI, widow of Henri Vieniawski, the great Polish violinist and com-oser, died some weeks ago in London, at the age of ninety-one.

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FOR THE LEFT HAND ALONE Ru Francesco Berger

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Lehrer's Ensemble Method for the Vio-lin in which all of the studies are arranged to be played in three parts, was very These two numbers also serve as an into be played in turce parts, was very 1 nese two numbers also serve as an ineagerly adopted by many teachers, especially those having class work. The idea composition. Number 1 in D, Opus 15 has grown. When one adds to the original method of Mr. Lehrer, the additional parts familiar with the third of the control of Viola, Cello and Dass, one has a composition with the control of the control of Viola, Cello and Dass, one has a composition of the control of Viola, Cello and Dass, one has a composition of the control of Viola, Cello and Dass, one has a composition of Viola, Cello and Cello plete instruction book for beginners on one who is still in the first position all the stringed instruments, and when all The advance of publication cas The advance of publication cash price is 35 cents for each volume, 60 cents for the parts are played together, one has the beginning of an orchestra. For public both, postpaid.

By JAMES H. ROGERS

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ADVERTISEMENT

Page 67

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Have you read the details of the remarkable

Contest being held by the Etude Music Magazine? If not, see page 10. Then go out and win one of these splendid prizes.

GARDENS OF THE PRESSER HOME FOR RETIRED

Music Teachers

THIS VIEW SHOWS THE LILY POOL AND RHODODENDRON BEDS

Advertisement

IN THAT amusing but discursive work, "My Years of Indiscretion," Cyril Scott gives us some glimpses of Debussy. However concise Scott may be in his music he is the reverse of that in his writing, so that cuts and deletions were necessary before the following information about Debussy could be pieced together,

"My meeting with Debussy took place at the house of Mme. Bardac, the pale, fairhaired woman who eventually became his wife . . Mme, Bardac had arranged our meeting for the afternoon, not the evening, the reason being, she explained, that Debussy loved to come in a hat nearly as big as a parasol, a curious reason indeed, since one does not, as a rule, wear one's hat in the house. But about twenty years ago in Paris there was an eccentric fashion connected with top hats which obliged their owners to bring them into the drawing-room instead of leaving

them in the hall . . . "Debussy, with his somewhat Christlike face, marred by a slightly hydrocephalic forehead, was neither an unpleasant personality nor an impressive one. In manner he was, for a Frenchman, unusually quiet, both in the way and in the amount he talked-at any rate to strang-

"If I were asked to describe Debussy's character, I should find it difficult; therefore I can only give my very brief impressions of him, and nothing further. I think he was one of those few Frenchmen who sacrificed French politeness to sincerity; to those he admired and liked, he was charming; to those he disadmired and disliked, he was the reverse. He once asked me rather naïvely if I consorted with the composers of my own country, and without waiting for an answer told me he did not consort with the composers of France. Certainly, even apart from living musicians, he had very pronounced dislikes, one of which was Beethoven, whom he described as le vieux sourd. On the other hand, he had an unusual admiration for Schumann's Piana Concerta which struck me as rather strange

Cickling the Musical Risibles

By I. H. Motes

Easier To Reach

THE favorite soprano, after apologizing for her cold, sang:

"I'll hang my harp on a weeping willow tree-e-ee, ahem! On a weeping willow tree-e-ee, O!"

Her voice cracked on the high note. She ried again. Then came a voice from the

"Try hanging it on a lower branch,

Their Preference

The Man in the Flat Below: "Why doesn't your wife sing to the baby when it

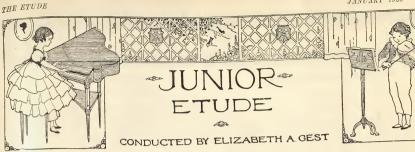
Worried Father: "Hush! She used to, but the people in the flat above sent down to tell us they prefer to hear the baby

Retribution

Judge: "Haven't I seen you somewhere

Defendant: "Surely. I gave your daughter singing lessons.' Judge: "Fifty years!"

"Nothing is associated with heaven except music or beauty and glory of some kind,"-E. A. WINSHIP.



New Year's Resolutions By I. D. TURNBULL

I do not think I'd like to be A goody-goody girl, To let my sister boss me 'round And keen my hair in curl,

you tired," he grumbled to himself, And always have to have cleans hands, And wash behind my ears. Then sometimes, too, it's rather hard To hold back all the tears.

My resolutions! I forget, When brother's being bad, My temper I should always keep-So sometimes I get mad.

Among my resolutions, though, I promise one sure thing-No matter what turns up each day, Pll do my PRACTICING.

??? Ask Another ???

1. What is the nationality of Debussy? 2. How many sixteenth notes equal a double-dotted half-note?

thought of his mother's request, that he 3. Who wrote the "Unfinished Symwould practice his Mozart Rondo, kept him from fully enjoying the book. 4. In what year was Mendelssohn born?

5. What is the subdominant triad of the the piano without practicing," he muttered. relative minor of Ab? 6. What note comes on the third leger

his grandma and mother came down the front stairway. They were talking very line above the F clef? 7. Is the clarinet a wood-wind or brass earnestly abut something.

Earl started for the kitchen and then

changed his mind, for they couldn't see on Earl for this place. After talking it over we determined to keep him at his him from the other room. 8. What is the meaning of sensa dimin-

9. How many half-steps in an augmentover to Dick's," he said to himself. He out the coat."

10. From what is this taken?

AND THE LET

DEAR JUNIOR ETUDE:

I have been taking piano lessons two years and like it very much but I cannot seem to memorize. Will you please tell me bow I can memorize?

From your friend, Jean McLane, California.

N. B. Jane did not give her age, so it is hard to know whether she is one of the older juniors or a very young one (her handwriting looks very young, however). Who knows a good way to memorize Trying hard and concentrating very well are the best ways, doing a very little bit at a time-maybe just two measures, or, maybe, just one measure-and then, you know, if you can do one measure, you can do one more, and so on.

Earl's New Year Resolution

By GLADYS M. STEIN

Earl sighed as he looked out of the going to town to look for your new coat?" window. "Christmas week, a pair of new asked grandma of Earl's mother, skis and no snow. Wouldn't that make "No, I haven't," answered Nel "No, I haven't," answered Nellie after

"I'll finish this chapter and then skip music for another year, and I'll do with-

Happy New Year, One and all, - Every one to-day will say it -

Happy New Year, Great and Smell Let us sing it, Let us play it ..

A pair of new

3Kis.

The story was entertaining; but the

"It is a pity a fellow can't learn to play

A door opened on the second floor and

knew it would be too late to practice when

he came home for supper.

big rocking chair.

a pause. "With your Christmas Club money you ought to get a real nice coat. You want

to appear at your best to go to that alumni reunion," continued grandma. "I'm not going."

"Why not?" grandma exclaimed.
"Baby was sick and the doctor has to be paid, and I need the rest of the money for Earl," answered Nellie.

Seeing that her remark had puzzled grandma, she went on to tell how she had called upon Earl's music teacher the day before. "And, grandma, Miss May said that Earl has the ability to become a fine pianist, and he won't even try. She is so disap-"I guess I might as well read the book pointed because she was asked to prepare Grandma gave me. The title sounds good," he added as he curled up in the high school orchestra, and she had planned

The keeping of this resolution brought its reward in his mother's pride, his teacher's praise, and the orchestral position.

ask more about the concert her son had

"Maybe it is just as well that I'm not

Earl's face burned as he overheard these

words. He had secretly hoped to be, the

orchestra pianist, and here he was cheating himself out of it by lack of practice. And

his mother going without the new coat,

me," he admitted to himself.

"I suppose it does make her ashamed of

The next evening at the dinner table

Earl's father asked the family what New

Year Resolutions they were going to make.
"Well, son, let us hear yours?" he asked

Earl hung his head for a few seconds

and then, looking his mother full in the face, he answered, "I'm going to practice

my music every day without being asked

after the others had given theirs.

going. I feel so ashamed that Earl won't

take an interest in his music, while her

son is making such a success with his,'

given with his cello."

answered Nellie.

The Piano's Birthday Greeting

Frances lightly pressed the shiny, white "middle C" on the piano seven times. For the piano was just one week old, and she wanted it to know she remembered. As it called gently back to her-"one-two-

"I wish you were going to that reunion," grandma lamented. "Alice, your college all agleam, standing in the music room, she had been speechless with wonder. Right "Nellie, have you decided when you are chum will be there, and you wanted to away she had wanted it to "sing to her, and had hurried over to the key-board. But, as glad as she was to see it, and as eager as she was to make it talk, it would not say a single right word. It almost

But neither mother nor father would attempt to make those shining white keys sing. They said they "didn't know how." Frances wondered why it was so hard to talk to such a beautiful thing. She sat in her little chair and stared and stared

Next morning, however, at the breakfast table, mother told father that "lessons would have to start soon." That had something to do with the piano! From what she gathered, it was a sort of introduction —"Frances, meet Mr. Piano. Mr. Piano,

(Continued on next page)



Finish the Chapter

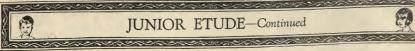
By H. E. S.

three-four-five-six-seven"-she fancied that it knew that she was only seven days past her birthday, too, and therefore wanted to give greetings in return. When Frances had first seen the piano,

seemed to want to scold!

at the long, white row of keys wherein, after all, a smile seemed to lurk.

The man's concert bow is made with



JUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No. 15

Liszt

Chopin, having been born only two years Berlioz, Victor Hugo, Lamartine and "miss" goes over to the other side. (A later, though he lived nearly forty years many other literary and musical people. list of suitable words may be prepared in after Chopin's death. Like him, he ex- Though poor when young, his success- advance by the club chairman. celled as a pianist. Like Chopin, also, he ful tours brought him large profits, and he introduced a new national flavor into his became remarkably generous, giving large music, but from a fearless Hungary in- sums to the needy, and later establishing stead of from a crushed Poland. a fund for the poor in Hungary.

become famous for his playing while certos, several small works for orchestra, quite young. As he grew older his tech- many Etudes and descriptive pieces for nical ability became dazaling, but with it piano, and a great many elaborate arrangehe showed a cultivated mind. He developed many effects on the piano, making it
take the part of an orchestra, and "colorthoven, Schubert, Weber, Mendelssohn, ing" his tone to imitate different instru- and others. He was particularly clever



1811-LISZT-1886

He studied, as a boy, with Czerny; and once when playing in public he had Beethoven in the audience, who was very greatly moved by his power and brilliancy. excel? He toured a great deal as a pianist and 4. V became very popular and made many friends, owing to his strong personal mag- positions of other composers to pianists?

NEDON

Games for Junior Clubs

By GRACE NICHOLAS HUME

composers' name, names of operas, and names and pins ready in advance.) Franz Liszt was a contemporary of netism. Among his friends were Chopin, words used for tempo and expression. A

Game No. 2-Who Am I? Pin the name of a composer on the a composer, an opera, or some mark of back of each member. He must discover expression. If he fails to do so, or uses Liszt was born in Hungary in 1811 and
His compositions include two piano conwho he is by asking questions of the other a name or word already used he is "out." (Other games will follow)

Game No. 1—Spelling Bee members, to which they answer only "Yes" Form two sides, as in old-fashioned or "No." The first one to discover his spelling bee. The words given must be identity wins. (The chairman should have

Game No. 3-Musical Buzz Sit in a circle, each one calling a number in turn. When seven or any of its multiples or combinations would be called that member must substitute the name of

Piano's Birthday Greeting

(Continued from page 67)

arranging them for pianists to play; and, first "lesson" was to come on Friday at she had to be sure that the hand was just as most of them are very difficult, he was four o'clock. Before going to school right and the finger curved just so l For evidently thinking only of very good Frances got a soft muslin cloth and swept once a very terrible thing happened. pianists. Consequently, his compositions it lightly over the keys. They were as Frances, quite by mistake, brought her and arrangements are not heard as often placid and as gleaming as ever. as they would be if they were simpler

and could be performed by less advanced Four o'clock came! Frances sat straight angrily. and stiff on the piano stool while the He died in 1886, while he was attend- teacher, with long, slim fingers, bent over ing a festival of music in Bayreuth, Ger- her. Listening eagerly to her teacher's talking to the piano. She could see it many.

Some of his pieces that you can play a form of the present of the pannon of the colour see it at your meetings are: Fragment, from is at your repetings are: Fragment, from is at your colour play and to like to keep prefty quiet. Not it even laughed—but she wasn't sure of this was comoosed for orobserta). Song of Childhood, Love Dream, (Con-

It was! For she heard it just as plain Questions on Little Biographies as day. As her finger went down on a her ears that soft, answering, "Frances, bright key, up came that word sung in the Frances, Frances!"

other composers, not for the piano, and I would like you to know Frances!" The sweetest voice she had ever heard. But finger down so rudely that it seemed al-Friday came. Friday afternoon came. most like a slap; and the piano answered

That never, never happened again I Every day Frances learned more about

(This was composed for orchestra.) carefully treated, will it begin to tell its And that is why Frances ran down to delightful stories and sing its sweet songs. the piano the first thing in the morning solution), simplified by Felton. (This was Indeed, for the very first week it can say on its seventh day (and her seventh day) only one word. But, wasn't it funny that that one word should be—Frances? extra pat to "grow on."

All day, at school, she had ringing in



Careless Katrina

By MARION BENSON MATTHEWS

When Careless Katrina went forth to a Iesson She always left some of her music at

She would cry to her teacher, "How could that have happened?

My wits, I'm afraid, are beginning to roam l It was ever the same; always something

Her scales, her sonata, her charming new piece;

And in spite of grave warnings from teacher and parents Katrina's forgetfulness seemed to increase.

Till at last, one fine day, when 'twas time for her lesson, She forgot her own self, and at home she remained 1

Her career was thus closed-for musicians, dear children,

Have need of good memories, thoroughly trained

DEAR JUNIOR ETUDE:

composed for piano.)

1. When was Liszt born?

. What was his nationality?

3. In what type of composition did he

Who were among his friends?
 In what way did he bring the com

one year. I also played at several con-them, which is very interesting. certs. I hope to be a good musician.

at taking themes and melodies written by

From your friend, JESSIE LEE EDWARDS (Age 13).

Answers to Ask Another

Fourteen

Schubert 1809.

. Bb. Db. F.

. Woodwind. 8. Without getting softer, 9 Fight

10. Wild Rider, by Schumann.

DEAR JUNIOR ETUDE:

I am a freshman in high school and go I have been taking music lessons for

From your friend, GERTRUDE ANDERSON (Age 13), Wisconsin

DEAR JUNIOR ETUDE

I am eleven years old and have been Taking music lessons two years, going Dear Junior Etude; forty miles twice a week for my lessons. Every Friday right after school we go The other day I played for the assembly to my teacher's house and learn scales and of two hundred at the high school where study examination questions, and it is I attend. My schoolmates gave me a very lots of fun. Five of us go. We take turns Fateful. My schoolings gave me a very lots of tun. Pive of us go. We take turns decided encore, which took me so by sur- playing scales, and we see who can play prise that I could remember nothing to the most without a mistake. We have say, play, or do. Finally one of my older three chances, if we make a mistake. me to how.

From your friend. GILBERT WOODSIDE (Age 11), DEAR JUNIOR ETUDE:

I started taking music lessons when I six miles to school, and I take music five years and I practice an hour a day. was ten, but in a short while I was com- lessons in school. I am in the girls' glee My teacher often has recitals, and I have pelled to stop. But I kept on working by club and sing first soprano. We appear played in every one of them since I began myself and sometimes practiced two hours. Publicly and sing for different occasions. lessons under her. In the future I hope Every one praised me for the progress I In music class we study the lives of the made. I played for a Sunday School for different composers and write themes on organ in school, and I play on it every day for singing, which we have every morning,

From your friend, BEATRICE EISENHAUER (Age 13), Pennsylvania

classmates put me up on a desk and helped Every week one of us plays a memorized

From your friend, ELEANOR McMichael (Age 12),

IUNIOR ETUDE—Continued



JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three Office, 1712 Chestnut Street, Philadelphia pretty prizes each month for the best and Pa, before the tenth of January. Names neatest original stories or essays and an- of prizes winners and their contributions

THE ETUDE

swers to puzzles. Subject for story or essay this month— Put your name and age on upper left contain not over one hundred and fifty right hand corner of paper. If your confrom the inside of the piano seat and began the toes and heels together. He should contain not be or girl under fifteen tribution takes more than one piece of to play immediately. As soon as they finyears of age may compete whether a sub- paper do this on each piece. scriber or not.

All contributions must bear name, age must be received at the JUNIOR ETUDE considered.

Checker Puzzle By Shirley Barnwell

Move one square at a time in any direction and find the names of ten well-known composers. (The same letters may during the whole year for it. We have be used more than once.)

| 13 | Α | Е | V | N | Α | М | С |
|----|---|---|---|---|----|---|---|
| C | E | 0 | T | Ε | 1 | H | I |
| | | | A | | | | |
| 1. | N | E | D | V | 1. | R | E |
| I | 0 | P | Z | Ε | N | 0 | K |
| | | | 1 | | | | P |
| C | E | | Z | | | L | U |
| N | M | A | R | T | D | 0 | G |

ANSWER TO OCTOBER PUZZLE S-iegfried Ba-C-h Elija-H

Sch-U-mann B-rahms Wagn- E-r Ha-R-mony S-T-aff

PRIZE WINNERS FOR OCTOBER Vincent Gracious (Age 10), Ohio. Betty Jane Auer (Age 13), Minnesota.

Musical Memory

music, so that the mechanical movements and comfort will give great pleasure to do not disturb the mental concentration others as well as to ourselves. necessary for memorizing. Rhythm, melody, harmony, as embodied in the piece, must be mastered separately. Until a cer- Dear Junior Etude:

needs should write, under direction, exer- am now doing the major scales chromaticises to remedy defects and supply essentials. No better means of cultivating the I am also having chord work for wrist that pieces containing them would more string instruments, and also singing. I be tain a definite mechanical movement, its had a contest and our school got third technic, and then expression. We shall place. then have a musical memory.

WALLACE NEILSON (Age 14), Pennsylvania.

HONORABLE MENTION FOR OCTOBER

PUZZLE Van Taylor, Milam Revine, Alherta Amerik, Hole Mollam Revine, Alherta Amerik, Hole McMany, Laurene McMany, Laurene McMany, Laurene McMany, Laurene McMany, Laurene McMany, Laurene McMany, Andrew McMany, Mary Ellen Mokley, Gall Sheppard, Robert Winters, McFurgard, Many, Jamet Anderson, Rarbett Wagenthelm, Margaretta Thompson, Men Simbly, Jamet Anderson, Rarbett Wagenthelm

will be published in the issue for April. Subject to Must hand corner of paper, and address on upper across the stage, sat down at the piano

> Do not use typewriters. Competitors who do not comply with

Musical Memory (PRIZE WINNER)

In our school there is a Musical Memto know the name of the piece, the name of the composer and what time it is in, and whether it is a gavotte, or a waltz, or a minuet, or a march. Some people can remember music the first time they hear over before they can recognize it. Some audience, it, but others have to hear a piece over and people can hear a piece once; and then, if they hear it again a long time afterwards, they can remember what it is. A second he is on the platform. good musical memory is a great help in their music study.

BARBARA JEAN HULL (Age 9), Illinois.

Musical Memory (PRIZE WINNER) The memorizing of music, besides de-

piece of great importance should be memory. After memorizing a few pieces of some length, you will be surprised to find touches the chair: Betty Jane Auer (Age 13), Minnesota. Sophie Brackman (Age 11), Tennessee. It takes concentration to memorize thoroughly; and this, with constant practice, will help us to reach our goalto become great musicians. Let us then (PRIZE WINNER)

Memorizing is a mental process dependent upon attention, concentration and reperations. Let us then belt to develop our minds, as well as our Musical Memory, by memorizing our music. Let us remember that pieces that tition. Care should be taken in selecting can be played from memory and with ease

MARY ELIZABETH JARNAGIN

(Age 12), Tennessee

tain amount of technic is shown, playing without notes should not be permitted.

I have taken plano lessons for two years and have not missed a lesson so far. I A pupil who reveals certain individual have studied major and minor scales and memory could be devised; for such exer- County music teachers come to our school cises would have an individual meaning every week and give free lessons. We and remain so impressed upon the mind have a chance to learn both wind and easily be committed to memory. We may then conclude that, first, we should at

LVDIA STINE (Age 14),

Ohio. backward, and slowly lower the body into

Pailire Keller, Loke C. Menard, Milared into the chair carclessly. Rise by putting Carroll. Winn Mitheell, Virlan Taylor, Ceneral Carroll, Winn Mitheell, Virlan Taylor, Carroll, Winn Mitheell, Winn Mitheel

Can You Afford to Omit Stage Deportment? By GLADYS M. STEIN

Two recitals recently given furnish good each step, the main movement coming from examples of the way to do and not to do the thigh, the arms swinging in rhythm with the walk. The step should be one

At the first recital the pupils hurried and one-half times the length of the foot. ished the last note of their pieces, they from head to toes. His arms should be arose abruptly and hurried off the plat- devitalized at his sides and his eyes foform. The program was well played, the cussed on the back of the auditorium. and address of sender written plainly, and ALL of the above conditions will not be piano excellent, the room comfortable, but The woman should stand with the toes something was lacking, and the audience of one foot straight forward carrying the weight, the other foot advanced forward.

At the second recital the pupils came She should bow over the ankle of the foracross the stage slowly, made a graceful ward foot. bow at the correct distance from the piano, walked around the outer side of the piano bench and sat down. They waited a few seconds before starting to play. At the close of the composition, they quietly arose, made their bows and left the stage. While they were not any better trained musically than the pupils at the first recital the finish of their stage manners pleased the

The following directions will teach the child exactly how to conduct himself every

1. Stand so that an imaginary line could fall from ear through shoulder, hip and instep, with the weight well forward on balls of the feet which are kept close together. An excellent exercise for correct position is 'to stand against a perpendicular line, touching with the nose and veloping our minds, helps us to become toes, letting the chest but not the abdomen better acquainted with the music we so come forward and touch the line. The dearly love. In the study of music each line of the body should be this / , not

orized so as to increase our musical mem- 2. Stand in front of a chair so that one



Incline the body forward and the head

A half moon is made from head to toes The arms are devitalized at the sides. The difference between a man's and a woman's bow is that the man keeps heels and toes together and bows over both ankles while a woman bows only over the ankle of the forward foot. Pianists enter the piano seat from the

side next to the audience. Bows should not be made too far back from or too near to the front of the stage. The center of the stage is about the correct distance.

At a small studio recital, where there are not printed programs, the pupils should announce the names of their pieces and the composers after they have made their bows. This trains them to speak before an audience. Besides everyone enjoys listening to a piece more when he knows the name of it and the composer.

The study and practice of these rules will be of help to both teachers and pupils at all times. For a gracious and poised manner is as useful in every day life as it is on the concert stage.

I Made My Mark

TO THE ETUDE : the chair. The practice of this exercise
will cure pupils of the habit of dropping
tion to the chair cardessly. Rise by putting
tion to the chair cardessly. Rise by putting
one foot forward.

3. Nothing gird by-reduce a does a cormark to make the mark to make the mark to make the mark to the core
Leving make and having no lastrumers on
the tops. Next I made believe that I was
the keys. Next I made believe that I was
marked to the core of the tops.

Choirmaster's Guide

FOR THE MONTH OF MARCH, 1929

| Date | MORNING SERVICE | EVENING SERVICE | | | |
|---|--|--|--|--|--|
| PEELUDE Gram: Hylle France: Merring Sone, Op. 64, No. Te Deum in C | | PRELUDE Plano; When Shadows Fall, Roberts Magnificet and Nunc Dimittis. Simper ANTHEMS (a) The Souls of the Rightness Mark (b) Search Mo, O God Selley OFFERTORY Just Bide a Wee | | | |
| T E NT H | Organ: PARELUDE | PRILIDE PRINCIPAL SYMPACH SHORE PRINCIPAL SHAPE PRINCIPAL SHA | | | |
| Organ: Shert Prelude | | PRILLIDE (Fram: Old Portrit.). Code: Mansfeld Plano: Coming of Spring Palingren ANTHEMS (a) Father, Within Thy House We Karel Shirley Bean Nevin (b) Saviour, Breathe an Forniga Bensin Shirley Bean Nevin OFFEREN STATEMENT The Lord is Ny Sahraham. Kunutz POSTLUDE POSTLUDE POSTLUDE Tygan: Elegie Sheppard-Mansfeld Pinno: March of the Nobles Lumley Holmes | | | |
| TWENTY FOURTH | PRELUDE. Organi To Sprins | PRELUDE Organ: There is a Green General Farme. Plano: Chant ut Seir Berowski ANTHEMS (a) Thos Wilt Keep Him In Perfect (b) M* Peec. (c) M* For Marthews Fixty Morrison OFFERTORY More Love to Thee | | | |
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Hungarian Dance Tune (from Rhopady No. 2) by Frant Lite.

The piece from which this third way thin shifted the breast. Didn't it sound to you just about the way thin shifted the piece from which this third way thin shifted the piece from which the first part of the piece from which the piece from which the piece from th

Chatterbax, by Mari Paldi.

Tammy's New Drum, by M. L. Preston. orts it, until the neighbor of the state of



Music of the Breeze, by Mushide Bilbro.

The great English poet, William Shakespeare, who lived so nanzy many years have been been so that the same and the same

A Hobby Worth Riding

To The Etude:

The Being much interested in the letters from Being much interested in the letters from It life I wonder if any of them would all the letters in the I would not have a change of the letters in the I would not have a change of the letters in the I would not have a change of the letters in the I was not under the letters in the letters in the I was not under which is no music letters in the lett

with my ears instead of just with my emo-l. played in this ordestra one winter. The next winter I organized our children into a ramily subsective two rollons, fure, clarinet produced as few times. The subsection of the Now I have a sangking with sometimes to the control of the control of the control of the the violin. Not that I want to take up the profession of teaching, at my age. But I would profession of teaching, at my age. But I would

Sunday, by Richard J. Pitcher.

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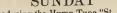
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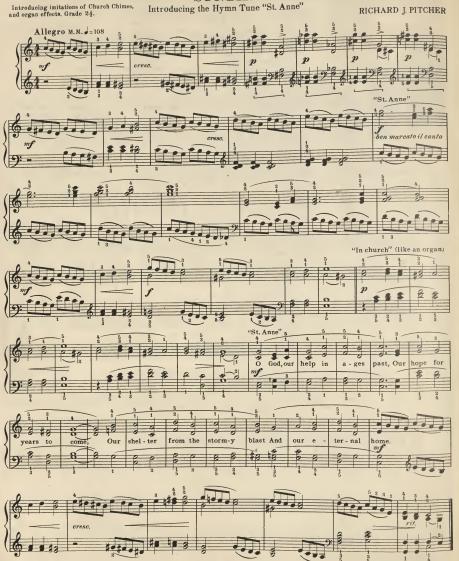
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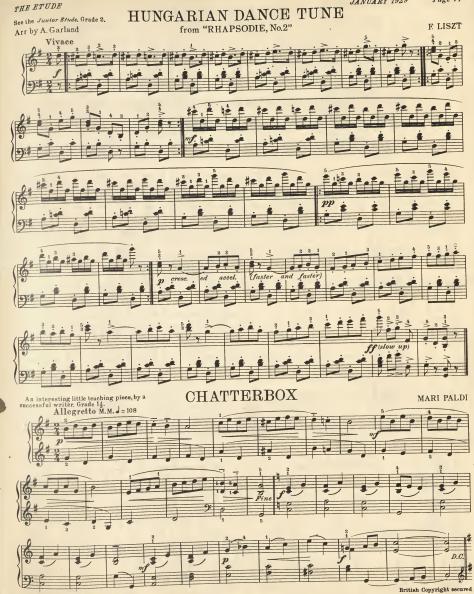
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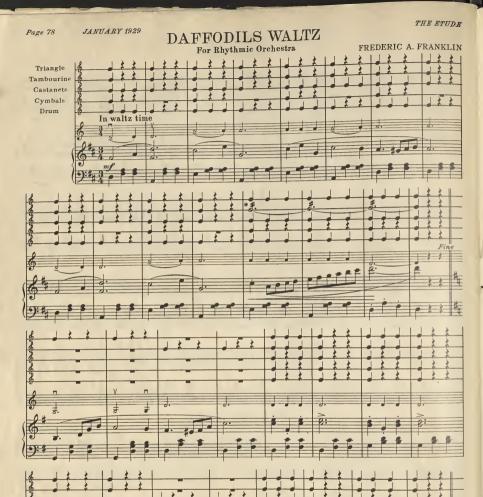


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"Old Dobbin" Gives a Hint

By ETHAN W. PEARSON

"JUST A MINUTE!" remarked the teacher distribution of weight meant, and the pleasone day. "There's a slight restriction in ure he took in hearing the full, singing the way you bring out the melody in that melody, in the upper notes and then in the chord passage. It could be remedied by lower, of the full chord passages marked more relaxation plus controlled arm 152 in Beethoven's Waldstein Sonata.

To trememor nothing the statute's out and waiting patiently in front of the country first some melodious hymn like Nearer try store for his long-winded master? Pic- My God to Thee or Wonderful Words of ture how he stood, one hip highly ele- Life. Let him bring out the soprano first.

the keyboard. He still remembers the sud- Applying this principle in all playing will

eight.
"You remember noticing the farmer's old With this thought in mind let the reader

ture how he stood, one hip highly ele. Lift. Let him bring out the soprano first, wated, bearing most of his weight on that then the allo. Let him try the tenor in the cone hind leg, then, after a while, shifting left hand and then in the bass. Next let the burden over to the opposite leg. Treat him apply this idea to the octave as expour thumb and fingers in like manner and try those passages once more."

"If the old horse can get the idea, I good number with which to experiment, can!", said the student as he turned to Also, Mosskowski's Thema, periment, the sub-Andread the residual try the sub-Andread the residual try that the sub-Andread the residual try that the sub-Andread the sub-Andread the residual try that the sub-Andread the sub-Andread the residual try that the sub-Andread the residual try that the sub-Andread t

den change in tone quality that came from add greatly to the beauty of the performrealizing fully what relaxed yet controlled ance and the pleasure to be derived from it.

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H. WAKEFIELD SMITH is an-other distinguished English born composer who has given America some of the results of his fine talent. Educated at private schools in England he hecame at private schools in England, he became a church singer at the age of nine in the beautiful village of Banham, Norfolk. He continued his choral work well up into manhood when he came to the

His love of music is largely inherited His love of music is largely inherited H.WARFIELD Shart from his parents who were prominent in musical circles. Vocal instruction was received from the famous Gustavus Hall While Mr. Smith was a resident of Buffalo, and shortly thereafter he appeared both in concert and on the professional stage in many

While not a prolific writer of musical composition, Mr. Smith depends almost entirely upon inspirational moments for his lyrics and then at his leisure and pleasure he sets them to appropriate music. Many of his vocal compositions

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T "Adoration," is a native of England. His father, a Polish nobleman, whosettled in Britain after the Polish Revolution in 1863, gave him his first instruction in music. Later he studied violin with the leading masters in London and in Germany, after which he taught piano and violin in Aberdeen, Scotland. At this time Mr. Borowski had begun to publish smaller compositions for piano and violin, and somewhat later his compositions won strong commendation from Grieg,



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| 75 Nightingale Has a Lyre of Go | ld, The. E—g# | 31/2 . |
| 87 Proposal | F#-g# | 4 . |
| 78 Rain on the Down | F\$gb | 4 3 |
| 906 Resignation | d—g5 | 31/2 .: |
| 103 Rose Kissed Me To-day | ci—g | 31/2 |
| 86 So Blue Thine Eve | Е—а | 316 |

The range of each song is indicated with small and capital letters. The first letter is the lowest note in the song and the second letter is the highest note. A small letter tells that the note is below or above the staff and the CAPITAL letter tells that it is on a line or in a space within the staff.

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